

Completing the Circle: The Flute Music of Gergely Ittzés

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Abstract

Hungarian flutist Gergely Ittzés (b. 1969) has enjoyed a flourishing career as a recording and performing artist and has also developed a reputation as a composer of avant-garde flute music. His works are some of the most difficult and fascinating in the repertoire, emerging out of Ittzés's desire to fully explore, in a systematic way, the technical, acoustic and musical possibilities of the flute. A commission by the prestigious National Flute Association in the United States in 2011 has brought his music to a wider international audience. His reputation as a composer has only blossomed fairly recently and combined with his relative youth, this has meant that there is very little scholarly literature focussing directly on Ittzés and his work. To date, there have been no large-scale studies undertaken examining his compositional output.

This study fills a gap in the literature by providing an extensive exploration of the use of extended techniques in Ittzés's flute compositions, through performance and written exegesis. This is the first comprehensive study into the use of extended techniques across Ittzés's repertoire of flute works. Drawing on interviews with the composer, this research also provides a unique insight into Ittzés's life and the inspiration and concepts behind his work. This exegesis also includes a guide for performing Ittzés's works and sheds light on how Ittzés intends for them to be interpreted. Chapter 1 provides biographical details about Ittzés and outlines the literature discussing extended techniques. The second chapter explores the key influences on Ittzés's work as a flutist and composers, particularly the influence of Hungarian flutist István Matuz. Chapters 3 and 4

discuss Ittzés's compositions from 1988 through to 2012, tracing the development of his style over his career so far. Chapter 5 is a performance guide, offering a method for studying three of Ittzés's compositions. The techniques from this guide can then be extrapolated to apply to the remainder of his oeuvre. Ittzés is still composing, so this study explores what may amount to only the first part of his output, but it lays the groundwork for future studies into one of the most significant and experimental flutist-composers of his generation.

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Chapter 1: Introduction

Hungarian flutist Gergely Ittzés (b. 1969) has enjoyed a flourishing career as a recording and performing artist and has also been developing a reputation as a composer of avant-garde flute music. His works are some of the most difficult and fascinating in the repertoire, emerging out of Ittzés's desire to fully explore the technical, acoustic and musical possibilities of the flute. A commission by the prestigious National Flute Association in the United States in 2011 has brought his music to a wider international audience. His reputation as a composer has only blossomed fairly recently and combined with his relative youth, this has meant that there is very little scholarly literature focussing directly on Ittzés and his work. As yet there have been no large-scale studies undertaken examining Ittzés's compositional output. This study fills a gap in the literature by providing an extensive exploration of the use of extended techniques in Ittzés's flute compositions. This is the first comprehensive study into the use of extended techniques across Ittzés's repertoire of flute works. Drawing on interviews with the composer, this research also provides a unique insight into Ittzés's life and the inspiration and concepts behind his work. It also includes a guide for performing Ittzés's works and sheds light on how Ittzés intends for them to be interpreted. This research advances knowledge for both performers and composers seeking to understand the musical and technical capabilities of the flute as well as the work of one of the instrument's most innovative exponents.

The first chapter provides a brief biography of Ittzés and a review of the literature addressing Ittzés's life and work, as well as the traditions of avant-

garde flute performance from which his work has emerged. The second chapter discusses the influences that shaped Ittzés's approach to flute playing and more recently, have fed into his compositional work, focussing particularly on the influence of Hungarian flutist István Matuz. Chapter 3 discusses Ittzés's earlier compositions, those composed between 1988 and 1994, during and shortly after his tertiary studies while Chapter 4 will explore Ittzés's more mature compositions, those composed after 1994. Chapter 5 will provide a performance guide for flutists approaching Ittzés's works, exploring the technical and musical challenges of three of Ittzés's pieces for solo flute.

The circle is a symbol that recurs in Ittzés's work. One of his compositions for flute is named *Circles*, and one of his albums is titled *Extended Circles: Works for Solo Flute*. Circles are also a visual motif that appear on Ittzés's album covers and published scores. In my interviews with Ittzés, he spoke of "completing the circle" and "making the circle round", referring to the idea of exhausting every possibility within specified parameters, and achieving a sense of aesthetic balance and completion. These are ideas that run throughout Ittzés's compositions, informing them both conceptually and structurally.

Biography of Gergely Ittzés

Gergely Ittzés was born in Győr, Hungary, in 1969, into a very musical family.¹ According to Julie Koidin, who interviewed Ittzés for *Flute Talk* magazine in 2009, Ittzés's family moved to Kecskemét, Zoltán Kodály's birthplace, so Ittzés's father could work at the Zoltán Kodály Pedagogical Institute of Music.² Ittzés's father is a musicologist and taught music theory, while his mother, who also has a background in music education as well as an English degree, taught music courses in English.³ In his interview with Koidin, Ittzés describes his childhood and introduction to music:

As small children we were surrounded by music, so it was obvious that we would start an instrument. My parents wanted us each to start playing when we were six... Because [my brother] played violin my parents thought I should play a wind instrument. Children usually start on recorder in Hungary and switch to a bigger instrument later, so that is what I did. I was quite upset, however, because I didn't think the recorder was as serious as the violin.⁴

¹ For further information on the context into which Ittzés was born, Izabella Bernadet Budai's dissertation "The Flutist as Co-creator: Composer-Performer Collaboration in the Flute Music of Hungary," provides an extensive discussion of the musical environment in Hungary from the 1950s onwards. She describes the political situation at the time and how this affected both the structure of music education and musical life in Hungary. She also examines the history of flute playing and composition in Hungary during this period. Izabella Bernadet Budai, "The Flutist as Co-Creator: Composer-Performer Collaboration in the Flute Music of Hungary" (DMA diss., University of Toronto, 2014).

² Julie Koidin, "Gergely Ittzés," *Flute Talk* 29, no. 1 (September 2009): 6-7.

³ *Ibid.*, 7.

⁴ *Ibid.*, 6-7.

After graduating from the recorder, Ittzés began learning oboe – but only for a month or so – before settling on the flute.⁵ Ittzés found the flute so frustratingly difficult that he quit after only a few months, but picked it up again the next year when he realised that he missed it.⁶ He also took lessons in percussion, and when he was older, piano.⁷ By the time he was twelve years old, he knew he wanted to make music his career: “I had different plans before, but I had this sudden revelation like a thunderbolt. The idea to be a musician became a conviction, a devotion.”⁸

As a teenager, Ittzés attended lectures on the acoustics of the flute by Hungarian flutist István Matuz.⁹ Matuz’s teaching would have a lasting influence on Ittzés, which will be explored further in Chapter 2. Ittzés began composing while he was studying flute at the Franz Liszt Academy of Music in Budapest,¹⁰ where he took flute lessons with Henrik Pröhle.¹¹

In 1987 Ittzés won third prize at the Valentino Bucchi International Flute Competition in Rome, and in 1988 he reached the finals of an international music competition in Duino, Italy.¹² It was here that Ittzés met Swiss flutist Aurèle

⁵ Gergely Ittzés, email to author, May 2, 2016.

⁶ Ibid.

⁷ Koidin, 6-7.

⁸ Ibid., 7.

⁹ Budai, 206.

¹⁰ Ibid., 207.

¹¹ Koidin, 8.

¹² Ibid. The winner of the competition that year was Emmanuel Pahud.

Nicolet, one of the judges at the competition, whom he also cites as an important influence.¹³

Ittzés graduated from the Liszt Academy in 1992, performing one of his own compositions, *Zhuang Zi's Dream*, at his graduating recital.¹⁴ Following his graduation, Ittzés studied for a year at the Prague Mozart Academy and in 1994 he received a scholarship to study at the Banff Centre of the Arts in Alberta, Canada, where he worked on a composition for four flutes, *Vision Pit*.¹⁵

In Hungary, Ittzés was active in the Hungarian flute society. Referring to the Hungarian Flute Society conventions of the 1990s, Budai writes, “the young flutist-composer, Gergely Ittzés, who became a key figure in the next generation of devoted contemporary music interpreters, premiered several of his compositions at these conventions to great acclaim.”¹⁶ The ethno-jazz-rock band Talizmán, of which Ittzés was a member for ten years, also performed at the 2000 convention in Debrecen.¹⁷ Ittzés composed music for Talizmán and performed with the group from 1990 to 2000.¹⁸ Ittzés later became the editor of the Hungarian Flute Society’s magazine *Fuvolaszó* (flute-word or flute-talk), a position he held from 2000 to 2005.¹⁹

In 1997, Ittzés began teaching at Széchenyi István University in Győr and during

¹³ Koidin, 8-9.

¹⁴ Budai, 224.

¹⁵ Koidin, 9.

¹⁶ Budai, 31.

¹⁷ Ibid., 32.

¹⁸ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹⁹ Budai, 28-29.

this period was the recipient of a number of prestigious awards including the Grand Prix in the Alexander Tansman 2nd International Competition for Musical Personalities in Poland in 1998,²⁰ the Annie Fischer grant in 1998 and 1999²¹ and the Liszt Prize from the Hungarian Ministry of Culture in 2001.²² Ittzés returned to the Franz Liszt Academy, writing his doctoral thesis, "The Role of Polyphonic Thinking in Flute Playing," in 2008 and the following year won the Lajtha Award.²³

In 2011, Ittzés was commissioned to write a piece for the National Flute Association's Young Artist competition at their 2012 flute convention in Las Vegas; the resulting work, *Totem*, went on to win the Newly Published Music competition at the NFA's 2013 convention.

In 2012 Ittzés also released his *Flouble* software, an electronic catalogue of multiphonic fingerings that Ittzés had been compiling and refining since the 1980s.²⁴ The catalogue had begun as a handwritten chart (see Figure 1.1) – an attempt to map all of the possible two-note multiphonics available on the flute – and later became *Flouble*, an interactive catalogue that allows the user to navigate through the chart and hear examples of each multiphonic.

²⁰ Koidin, 9.

²¹ Gergely Ittzés, "Biography," accessed July 2, 2013, <http://www.ittzesgergely.hu/biography>.

²² Koidin, 10.

²³ Ittzés, "Biography."

²⁴ Greg Pattillo, "Gergely Ittzés: Extending the Circles," *The New York Flute Club Newsletter* (November 2013): 5.

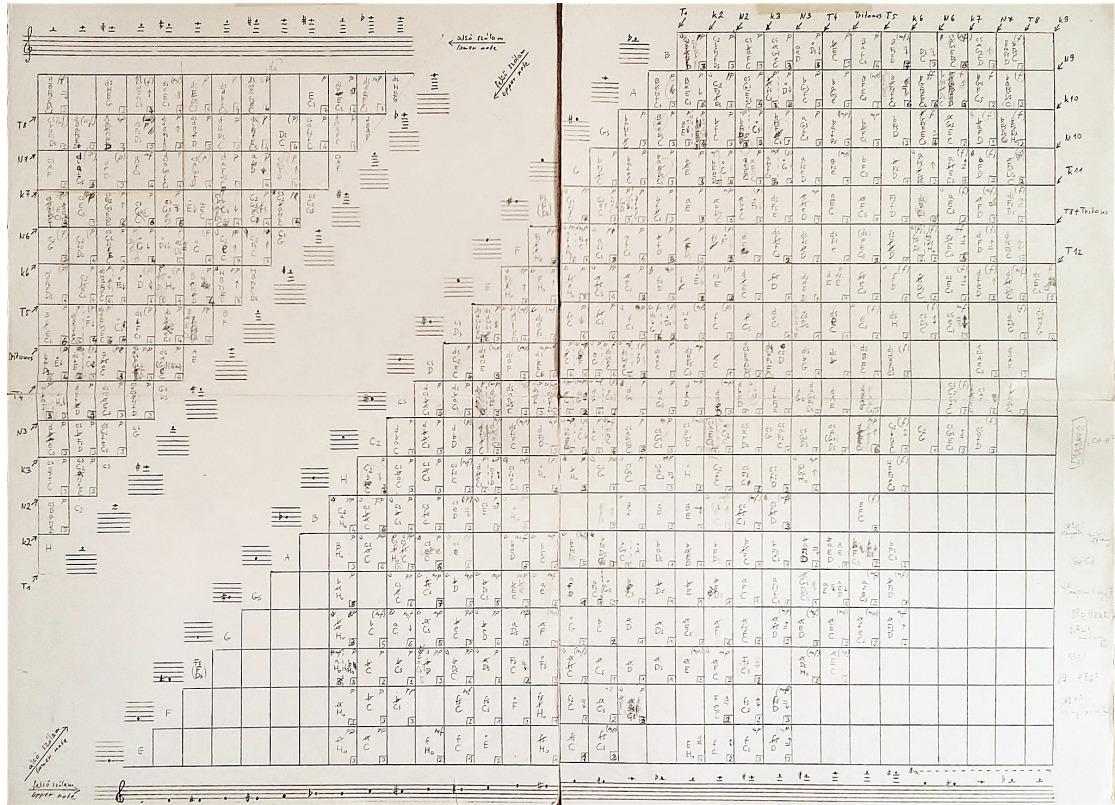


Figure 1.1: An early handwritten version of Ittzés's Chart of Double-Stops.²⁵

This mission to record every two-note multiphonic, or double-stop, the flute is capable of is an example of Ittzés's striving to complete a circle, trying to fill in every blank space in the chart. By limiting himself to two-note multiphonics (rather than three or more notes) he has delineated the edge of the circle. There is also an aesthetic consideration: for many of the combinations of two notes possible on the flute, there are several different fingering options. Ittzés chooses

²⁵ Gergely Ittzés, *Handwritten Chart of Double-Stops*, kindly provided by composer. All third party images and musical examples that appear in this exegesis have been used with permission.

only what he considers to be the best ones, in an act of both curation and cataloguing, making the circle round as well as complete. The *Flouble* software was created as a resource for flute players and composers, providing extra details about each multiphonic fingering, including intonation tendencies, possible dynamics and the level of difficulty (see Figure 1.2).

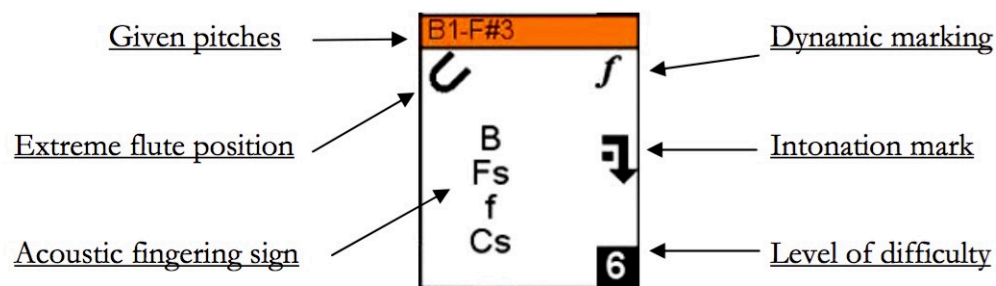


Figure 1.2: Example cell from *Flouble* "User Guide."²⁶

Throughout his career, Ittzés has recorded extensively, releasing albums of his own compositions as well as recordings of Hungarian contemporary music and more traditional flute repertoire. In 2004, he recorded an album of compositions by American composer Anthony Newman, whom he met at the Prague Mozart

²⁶ Gergely Ittzés, *Flouble*, DVD-ROM (Budapest: Ittzés, 2012), *Flouble_usersguide.pdf*. The fingering is notated using Ittzés's Acoustic Fingering Notation. For an explanation, see Appendix A: Acoustic Fingering Notation.

Academy.²⁷ His latest recording project is a series of seven CDs entitled *The Great Book of Flute Sonatas*: the albums include thirty-four of the “most important” flute sonatas and will be published by Hungaroton.²⁸ He was included in the German *Lexikon der Flöte* in 2009 (Matuz was the only other living Hungarian flutist listed).²⁹ He has taught and performed across Europe, Asia and the Americas, making his debut at Carnegie Hall in New York in 2014³⁰ and his reputation as a composer and flutist continues to grow.

Literature Review

Ittész has been very generous in making himself available for interviews, as well as providing previously unpublished scores and documents for this study. To gain a thorough understanding of Ittész’s work, however, it is important to address the literature relating to his life and the traditions of avant-garde flute playing from which his compositions have developed. This includes the literature that discusses multiphonics and extended techniques for the flute, including circular breathing. Sources that have been useful in discussing the performance and interpretation of Ittész’s compositions are also examined as well as studies

²⁷ Koidin, 9. Anthony Newman, *Ittész Plays Newman: Complete Works for Flute*, Gergely Ittész New York: 903 Records, 2013. CD.

²⁸ Gergely Ittész, email to author, May 2, 2016.

²⁹ András Adorján, Lenz Meierott and Aurèle Nicolet, *Lexikon der Flöte: Flöteninstrumente und ihre Baugeschichte, Spielpraxis, Komponisten und ihre Werke, Interpreten* (Laaber: Laaber-Verlag, 2009), 416-417.

³⁰ Ittész, “Bibliography.”

of similar scope and subject matter that have provided helpful guides and blueprints for this study.

The academic literature regarding Ittzés's life is limited. Ittzés's promotional website provides a brief biography, written by Ittzés, detailing his education and achievements to date.³¹ Julie Koidin's 2009 interview with Ittzés in the magazine, *Flute Talk*, includes some more personal details of his life and provides some valuable, if skeletal, information about Ittzés's musical influences with regard to avant-garde flute performance and composition.³² In particular, Ittzés refers to the flute teachers and performers who were instrumental in his development as both a player and a composer: István Matuz, Robert Dick, Ákos Dratsay and Auréle Nicolet. Further information regarding Ittzés's life and work can be found in a video entitled, "On Flouble," one of several bonus videos that accompany Ittzés's flute multiphonic software, *Flouble*, released in 2012.³³ In this video, Ittzés is interviewed by fellow flutist, Jean-Paul Wright, and discusses his relationship with Matuz in more detail, elaborates on his approach to composition and speaks about the conception and development of his *Flouble* software.³⁴ Ittzés elaborates further on his relationships with Matuz and Nicolet in a 2013 interview with Greg Pattillo.³⁵ In addition to providing more biographical details, Ittzés discusses his compositions and his approach to transcribing violin works for the flute, which is useful to the present study

³¹ Ittzés, "Bibliography."

³² Koidin.

³³ Ittzés, *Flouble*.

³⁴ Ibid., *Flouble_Interview.mp4*.

³⁵ Pattillo.

because it provides further insight into the way these influences fed into his composing. Other invaluable sources relating to Ittzés's work are found in his introductions or forwards to works he has edited for other contemporary composers, such as the collections of József Sári's works, *Six Concert Pieces for Flute* and *Canons for Homogenous Instruments*, in which he discusses both his musical relationship with the composer as well as broader ideas about music, composition and flute playing.³⁶

The most extensive scholarly source relating to Ittzés's life and work is Izabella Bernadet Budai's 2014 DMA dissertation, "The Flutist as Co-creator: Composer-Performer Collaboration in the Flute Music of Hungary."³⁷ Budai's dissertation explores theories about the relationship between performers and composers, and discusses Matuz and Ittzés in relation to composers they have worked with. Although Budai does not focus exclusively on Ittzés, her research is a rich vein of information about his life, his works, his professional relationships with other composers, and his relationship with Matuz. Budai's first chapter describes the political situation in Hungary and how this affected musical practice and music education in the second half of the twentieth century. It notes the key flute players and composers writing for flute over this period, mentioning Matuz and Ittzés. The chapter provides valuable information about Matuz's role in the flute community, his approach to extended techniques and flute acoustics, and

³⁶ József Sári, *Canons for Homogenous Instruments*, ed. Gergely Ittzés (Budapest: Akkord Music Publishers, 2012). József Sári, *Six Concert Pieces for Flute*, ed. Gergely Ittzés (Budapest: Akkord Music Publishers, 2011).

³⁷ Budai.

discusses Matuz and Ittész's roles in the Hungarian Flute Society. The sixth chapter of Budai's dissertation explores the role of the flutist-composer, and importantly, this chapter uses both Matuz and Ittész (in addition to another Hungarian flutist-composer, Zoltán Gyöngyössi) as case studies. It provides analyses of pieces by all three composers, which are useful background for the analyses and discussions of Ittész's work in this study. While the chapter describes the techniques Ittész uses, Budai does not approach them from a performance or technical standpoint. For example, she mentions that circular breathing is a required technique for the work of all three composers, but does not delve further into its application or execution.

Ittész's use of multiphonics and extended techniques represents the cutting edge of what has been a broader trend of exploration into new sounds for the flute. Since the 1960s there has been a substantial amount of literature written on extended techniques for the flute. Brooks De Wetter-Smith's 1978 dissertation "Sound Modification Techniques in Selected Flute Repertoire since 1966"³⁸ and Cindy Ying Shiung's more recent "The Brannen-Cooper Kingma System Flute: A Resource Thesaurus of Multiphonic Production Capability,"³⁹ which focuses on the multiphonic capabilities of the quartertone flute developed by the Dutch flute maker Eva Kingma, provide useful reviews of the literature up to 2008. It should be noted that the scope of neither document extends to circular breathing, and

³⁸ Brooks De Wetter-Smith, "Sound Modification Techniques in Selected Flute Repertoire since 1966" (DMA diss., The University of Rochester, 1978).

³⁹ Cindy Ying Shiung, "The Brannen-Cooper Kingma System Flute: A Resource Thesaurus of Multiphonic Production Capability" (PhD diss., New York University, 2008).

both dissertations predate most of Ittzés's important contributions to the literature on extended techniques.

While there was a surge of investigations into new flute sounds in the 1960s, there is some evidence of earlier explorations into extended techniques. In her book *The Development of the Modern Flute*, Nancy Toff writes that in Vienna around 1810 Georg Bayr (1773–1833) reportedly played multiphonics on the flute and the effect was so unusual that “a special commission was appointed to determine the validity of his performance.”⁴⁰ In *The Flute*, Ardal Powell describes how Bayr, in response to this scepticism, published what is very probably the first flute multiphonics manual.⁴¹ While Bayr's document is historically significant, it predated Theobald Boehm's drastic redesign of the flute and its fingering system, therefore Bayr's fingerings bear little relevance to the modern flute. Boehm did not design the system that became the modern flute until 1847.⁴² While Toff provides anecdotal evidence of flutists using multiphonics in the following years, no scholarly publications discussing extended techniques emerged until the 1960s. De Wetter-Smith identifies the “earliest publication to explore new flute sonorities” as an article by Robert Cantrick entitled “Buzzing the Flute,”⁴³ written in 1963.⁴⁴ The technique discussed requires the flutist to

⁴⁰ Nancy Toff, *The Development of the Modern Flute*, 1st University of Illinois Press ed. (Urbana: University of Illinois Press, 1986), 219.

⁴¹ Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 150.

⁴² Toff, 65.

⁴³ Robert B. Cantrick, “Clinics: Flute Facts: Buzzing the Flute,” *The Instrumentalist* 17, no. 9 (1963): 53.

⁴⁴ De Wetter-Smith, 22.

'buzz' into the embouchure hole of the flute as one would the mouthpiece of a brass instrument.

The next important contribution to the literature on flute extended techniques came from the American flutist and composer, John Heiss. Heiss wrote three ground-breaking articles for the scholarly journal, *Perspectives of New Music*. The first, "For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes,"⁴⁵ published in 1966, includes a catalogue of twenty-six multiphonics. "Some Multiple-Sonorities for Flute, Oboe, Clarinet and Bassoon"⁴⁶ followed two years later and expands upon Heiss's original set of multiphonics and discusses the multiphonic possibilities of other wind instruments. Heiss extends his multiphonics catalogue even further in an article published in 1972, which also discusses other extended flute techniques such as harmonics, key-slaps, buzzing, whistle-tones and jet-whistles.⁴⁷ Bruno Bartolozzi's *New Sounds for Woodwind*, published in 1967, is another important source from this era.⁴⁸ Bartolozzi, like Heiss, catalogues a number of multiphonic fingerings and other extended techniques for flute and other wind instruments. De Wetter-Smith identifies a number of errors and inconsistencies in Bartolozzi's work and casts doubt on the usefulness of *New Sounds for Woodwind* as a resource for wind players and

⁴⁵ John C. Heiss, "For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes," *Perspectives of New Music* 5, no. 1 (1966): 139-141.

⁴⁶ John C. Heiss, "Some Multiple-Sonorities for Flute, Oboe, Clarinet, and Bassoon," *Perspectives of New Music* 7, no. 1 (1968): 136-142.

⁴⁷ John C. Heiss, "The Flute: New Sounds," *Perspectives of New Music* 10, no. 2 (1972): 153-158.

⁴⁸ Bruno Bartolozzi, *New Sounds for Woodwind*, 2nd ed. (London: Oxford University Press, 1982).

composers. De Wetter-Smith does acknowledge, however, that *New Sounds for Woodwind* provided a much needed notation guide at the time.⁴⁹ While the works of Bartolozzi and Heiss were trailblazing, they only catalogue a fraction of the multiphonic fingerings listed in the works that followed them.

Thomas Howell's *The Avant-Garde Flute* and Robert Dick's *The Other Flute*, first published in 1974 and 1975 respectively, were much more comprehensive in cataloguing new flute sonorities.⁵⁰ In addition to a vast collection of 1,826 multiphonic fingerings, each annotated with possible dynamic level, responsiveness and reliability, *The Avant-Garde Flute* discusses a wide range of extended techniques, from key percussion to microtones, and what Howell describes as "colored noise," which encompasses pitched and unpitched air sounds.⁵¹ De Wetter-Smith describes *The Avant-Garde Flute* as "a painstakingly detailed and nearly exhaustive look at available fingerings for flute"⁵² and goes on to write that "the book is skilfully organised and encyclopaedic in scope."⁵³ Shiung, however, is more critical and cites Dick's concerns about the accuracy of Howell's work. She writes, "Howell's authority on multiphonics appears to be in

⁴⁹ De Wetter-Smith, 25.

⁵⁰ Thomas Howell, *The Avant-Garde Flute: A Handbook for Composers and Flutists* (Berkeley: University of California Press, 1974); Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques*, 2nd ed. (New York: Multiple Breath Music Co., 1989).

⁵¹ Howell, 27.

⁵² De Wetter-Smith, 37.

⁵³ *Ibid.*, 38.

question because the vinyl record that accompanies his book does not include any of the 1,826 multiphonics he claims executable on the flute.”⁵⁴

Both De Wetter-Smith and Shiung agree on the significance of Dick’s *The Other Flute*. De Wetter-Smith writes that *The Other Flute* is “clearly the finest source material yet available to the flutist on extended techniques,”⁵⁵ while Shiung (referring to the 1989 edition) states that *The Other Flute* “presents a comprehensive and detailed description of the proper fingerings, oral cavity shapes, lip opening sizes, air directions, and air speeds for producing sonorities such as harmonics, microtones, glissandi, multiple sonorities, flutter-tongued tones, percussive sounds, whisper tones, jet whistles, singing and playing, and circular breathing.”⁵⁶ Shiung uses Dick’s treatise as a model for her study on the multiphonic capabilities of the Kingma System quartertone flute and her only reservation about *The Other Flute* is that “the way the information is presented seems overwhelming for composers and performers at times, especially because one must turn back to a previous section of the book to reference the actual fingering that produces a particular set of multiphonics.”⁵⁷ Later multiphonic catalogues that were published electronically were able to circumvent this problem.

While similar in scope, there are some important differences between the material addressed in Howell’s and Dick’s treatises. Dick goes into more detail

⁵⁴ Shiung, 8.

⁵⁵ De Wetter-Smith, 26.

⁵⁶ Shiung, 8.

⁵⁷ Ibid., 8-9.

than Howell in his descriptions of the physical requirements demanded of flutists in executing these techniques and he addresses several techniques that Howell does not, such as jet whistles and circular breathing. In addition to its importance as a guide for flutists, *The Other Flute* has been widely accepted by composers as the standard model for the notation of extended techniques for flute. For instance, Gardner Read's *Compendium of Modern Instrumental Techniques* refers to Dick's works when discussing glissandi, circular breathing and multiphonics.⁵⁸ There is one interesting omission in *The Other Flute*, and that is Cantrick's "buzzing" technique. Howell describes this technique in detail, under a chapter entitled "blowing like brass,"⁵⁹ but Dick fails to mention it at all. Dick explains this omission in his 1986 work, *Tone Development Through Extended Techniques*, a more practical guide for flutists developing their performance of extended techniques.⁶⁰ He cites his belief in buzzing's negative effect on the embouchure and instrument, writing "I have always found it desensitizing to the lips and bad for the flute due to the large amount of moisture that shorten the life of the pads. Buzzing is not recommended, and I ask composers not to use it."⁶¹ Other guides to extended techniques that have emerged since *The Other Flute*, such as Carin Levine's *The Techniques of Flute Playing* and Pierre-Yves Artaud's *Present Day Flutes: Treatise on Contemporary Techniques of Transverse Flutes for the use of Composers and Performers*, and

⁵⁸ Gardner Read, *Compendium of Modern Instrumental Techniques* (Westport: Greenwood Press, 1993).

⁵⁹ Howell, 28-29.

⁶⁰ Robert Dick, *Tone Development through Extended Techniques* (New York: Multiple Breath Music Co., 1986), 7.

⁶¹ Ibid.

Tilman Dehnhard's *The New Flute*, provide some alternative viewpoints and practice methods but do not tend to go beyond the scope already covered in Dick's works.⁶² This literature provides important background information relevant for this study, as well as a variety of different viewpoints on the execution of many of the techniques Ittzés uses in his compositions. The present study will bring the literature up to date by documenting more recent techniques, unique to Ittzés's work, as well as exploring his distinctive approach to extended techniques for the flute.

A unique contribution to the field of flute multiphonics has been made by Andrew Botros through his webpage, "The Virtual Flute."⁶³ Part of the University of New South Wales' "Music Acoustics" website, Botros's page provides a searchable database of approximately forty thousand fingerings for the flute, "based on theoretical calculations, using a theory that agrees well with experiment for the hundred or so acoustic impedance spectra we have measured."⁶⁴ The research project from which this website developed, based on these acoustic theories, is explained in an article by Botros, John Smith and

⁶² Carin Levine, *The Techniques of Flute Playing* (Kassel: Bärenreiter, 2002); Pierre-Yves Artaud, *Present Day Flutes: Treatise on Contemporary Techniques of Transverse Flutes for the Use of Composers and Performers* (Paris: Editions Jobert & Editions Musicales Transatlantiques, 1980); Tilman Dehnhard, *The New Flute* (Vienna: Universal Edition, 2013).

⁶³ Andrew Botros, "The Virtual Flute," The University of New South Wales, accessed July 30, 2013, <http://www.phys.unsw.edu.au/music/flute/virtual/main.html>.

⁶⁴ Ibid.

Joseph Wolfe, published in the *Journal of New Music Research* in 2006.⁶⁵ Shiung disputes the validity of Botros's webpage because the simulations do not take into account fingerings achieved by venting holes on an open-hole flute, a requirement of many of the multiphonic fingerings compiled by Dick and Howell.⁶⁶ Further examination of the results by the author of the present study also reveals that multiphonics in which the pitches are an octave apart are not included. Botros's website is the first example of an electronic database of multiphonic fingerings for the flute and it is an innovative and fascinating source. Due to the limitations mentioned above and the fact that the theoretical results produced by the website are the result of a computer simulation and have not been reliably confirmed in practice, the "The Virtual Flute" is less useful for composers and flutists working with multiphonics than the collections based on practical experimentation listed above.

Ittzés has continued the tradition of cataloguing the multiphonic capabilities of the flute with his computer software, *Flouble*.⁶⁷ *Flouble* consists of the software itself, a "User Guide," a series of supplementary videos, and sheet music to five compositions that require extended techniques. Ittzés has catalogued approximately five hundred multiphonics based on his own acoustic findings, combined with his experimentation as a performer.⁶⁸ While others have sought

⁶⁵ Andrew Botros, John Smith, and Joseph Wolfe, "The Virtual Flute: An Advanced Fingering Guide Generated Via Machine Intelligence," *Journal of New Music Research* 35, no. 3 (2006).

⁶⁶ Shiung, 13.

⁶⁷ Ittzés, *Flouble*.

⁶⁸ Ibid., *Flouble_Interview.mp4*.

to catalogue every possible sound available on the flute, Ittzés is more selective. He has chosen only to document double-stops (multiphonics consisting of two pitches) and only those comprising diatonic pitches. Ittzés has also limited the catalogue to the fingerings he considers best for each multiphonic.⁶⁹ Like Howell and Dick, Ittzés also includes extra information about each multiphonic, such as its difficulty level, dynamic range and responsiveness. One of the primary advantages of *Flouble* for both performers and composers is that the software comes with built-in sound files for each multiphonic, recorded by Ittzés, so that the user can hear what each multiphonic should sound like in practice. The *Flouble* “User Guide” is a valuable resource and could be considered a brief treatise on multiphonic flute playing.⁷⁰ This document, combined with the supplementary videos, “On Flouble” and “Demonstration Lesson” provides a great deal of pedagogical material relating to the execution of flute multiphonics.⁷¹ While the primary focus of *Flouble* is the double-stops, the video “Special Sounds on the Flute” also provides a brief overview and demonstration of other extended techniques used in Ittzés’s pieces.⁷²

Many of the more recent studies on flute extended techniques focus on the different instruments in the flute family or various mechanical innovations. Levine’s *The Techniques of Flute Playing II* details the same techniques as her first work but addresses the material as it relates to execution on the piccolo,

⁶⁹ Angus McPherson, “Gergely Ittzés’ “Flouble”,” *Flute Tutor Australia*, accessed July 3, 2013, <http://www.flutetutor.com.au/august-2012-gergely-ittzes-flouble/>.

⁷⁰ Ittzés, *Flouble*. *Flouble_usersguide.pdf*.

⁷¹ *Ibid.*, *Flouble_Interview.mp4*; *Ibid.*, *Demonstration Lesson.mp4*.

⁷² *Ibid.*, *Special Sounds.mp4*.

alto and bass flute.⁷³ Shiung's aforementioned dissertation focusses on the Kingma System quartertone flute, while my masters thesis, "The Glissando Headjoint: Expanding the Musical Palette of the Flute through Mechanical Invention" explores the new sonic possibilities opened up by the Glissando Headjoint, a sliding headjoint invented by Dick.⁷⁴ Carla Rees's investigations into the Kingma System Alto and Bass Flutes, as part of her PhD at the Royal College of Music in London, document the extended techniques and multiphonics available on these sophisticated instruments.⁷⁵ While these are fascinating and important areas of research, they fall beyond the scope of this study, as Ittzés's compositions are achievable on a standard C flute (with B footjoint) and do not require the addition of any of these mechanical innovations.⁷⁶

Circular breathing is one of the more advanced techniques required in Ittzés's compositions and although it was first adopted on the flute around the same time as other extended techniques, it has not enjoyed the same level of popularity until more recently. This could be due to the relative difficulty of mastering circular breathing, and the fact that it does not generally add anything

⁷³ Carin Levine, *The Techniques of Flute Playing II: Piccolo, Alto and Bass Flute* (Kassel: Bärenreiter, 2004).

⁷⁴ Angus McPherson, "The Glissando Headjoint: Expanding the Musical Palette of the Flute through Mechanical Invention" (master's thesis, University of Sydney, 2011).

⁷⁵ Carla Rees, "The Kingma System Bass Flute: A Practical Guide for Composers and Performers," accessed August 15, 2013, <http://www.bassflute.co.uk/>; Carla Rees, "The Kingma System Alto Flute: A Practical Guide for Composers and Performers," accessed August 15, 2013, <http://www.altoflute.co.uk/>.

⁷⁶ Except for *Flute Variations* (1997), which also requires piccolo, alto flute and bass flute.

new to the sonic palette of the flute.⁷⁷ As a result, the literature discussing circular breathing is scarcer than that relating to other extended techniques. In *The Flute Book: A Complete Guide for Students and Performers*, which provides an excellent overview of flute research, Toff identifies the first reported uses of circular breathing by flutists as a 1959 performance by Czech flutist Anton Mach and a 1977 recording by Zdenek Bruderhans, also Czech.⁷⁸ Similarly, in the introduction to his set of six etudes, Hungarian flutist István Matuz claims to have mastered circular breathing and used it in performance in 1974, composing the first flute piece to require the technique, *Studium 1/974*, in the same year.⁷⁹ While there were at the time no published guides to circular breathing on the flute, Trent Kynaston's *Circular Breathing for the Wind Performer*, published in 1978, outlines a method for learning circular breathing that is not specific to any one wind instrument.⁸⁰ Kynaston provides a useful guide for learning the mechanics of circular breathing and offers some insights into how the technique can be applied musically but he does not address any of the difficulties specific to mastering this technique on the flute. However, he does mention that circular

⁷⁷ An exception is Ittzés's duet, *Disgusting Slurping* from *Two Breath-Taking Flute Duets* (1991), which will be discussed in Chapter 3.

⁷⁸ Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers*, 2nd ed. (New York: Oxford University Press, 1996), 87.

⁷⁹ István Matuz, *6 Studii Per Flauto Solo* (Budapest: Akkord Music Publishers, 1990), II.

⁸⁰ Trent P. Kynaston, *Circular Breathing: For the Wind Performer* (Van Nuys: Alfred Publishing Co., 1978).

breathing will be more difficult on the flute than on the oboe or bassoon due to different air-pressure demands.⁸¹

While Dick devotes a paragraph to circular breathing in *The Other Flute*, his *Circular Breathing for the Flutist*, published in 1987, is the most comprehensive resource available on the subject and the only source that really explores the technique at length.⁸² *Circular Breathing for the Flutist* provides an in-depth guide to learning and refining circular breathing. Dick breaks the technique down and provides exercises designed to help flutists develop each part of the process. Dick also offers suggestions for how circular breathing can be employed tastefully and effectively in the traditional flute repertoire.

Other sources, such as Alexa Still's "Exercises for Learning Circular Breathing," Wil Offermans's "Etude 10: Circular Breathing," or my own "Mastering Circular Breathing," not to mention numerous websites and YouTube videos on the subject, are much narrower in scope and tend to focus on the process of learning the technique rather than its applications in performance.⁸³ Robert Spring uses Dick's treatise as the basis for the "Flute" chapter of his more recent *Circular Breathing: A Method*, and has clearly been influenced by Dick in his approach to

⁸¹ Ibid., 12.

⁸² Robert Dick, *Circular Breathing for the Flutist* (New York: Multiple Breath Music Co., 1987).

⁸³ Angus McPherson, "Mastering Circular Breathing," *Pan: The Journal of the British Flute Society* (March 2013): 42-43; Wil Offermans, "Etude 10: Circular Breathing," accessed May 5, 2013, <http://www.forthethecontemporaryflutist.com/etude/etude-10.html>; Alexa Still, "Exercises for Learning Circular Breathing," *Flute Focus* (July 2008) 31.

the pedagogy of the technique for other wind instruments.⁸⁴ Despite being a composer, Dick only briefly addresses the use of circular breathing in composition, providing examples from his solo flute piece, *Flames Must Not Encircle Sides*, which is based on long phrases that are impossible to achieve without circular breathing.⁸⁵ Perhaps due to the dearth of pieces written requiring circular breathing at the time of Dick's writing, he does not explore the topic beyond this. Although many of Ittzés's pieces rely on the performer being able to circular breathe, Ittzés himself does not address this technique in any of the *Flouble* videos, and mentions it only very briefly in his score instructions. An article by the author of this study and Carolyn Philpott begins to fill this gap in the literature by examining the way circular breathing has been used in the flute repertoire, referring to examples by Dick, Ittzés, Matuz and Ian Clarke.⁸⁶

Ittzés's compositions contain a number of techniques that are quite unusual and in some cases unique to his work. As demonstrated earlier in this chapter, buzzing into the flute is not particularly unusual as an avant-garde flute technique. "Horn embouchure" and "Bass Pizzicato," required in such pieces as *Mr Dick is Thinking In Terms of a Blues-Pattern*, *L'effet Doppler* and *Koan No.5*, are Ittzés's individual approaches to this technique and he demonstrates his methods for achieving both sounds in the *Flouble* video, "Special Sounds on the

⁸⁴ Robert Spring, *Circular Breathing: A Method*, (Malibu: Windplayer Publications, 2006).

⁸⁵ Robert Dick, *Flames Must Not Encircle Sides* (New York: Multiple Breath Music Co., 1980).

⁸⁶ Angus McPherson and Carolyn Philpott, "Circular Breathing: Expanding Musical Possibilities for Flute Players and Composers," *Journal of Music Research Online* 7, (2016): 1-11.

Flute.”⁸⁷ Similarly, although key slaps have long been a staple of the avant-garde flute sound world, Ittzés brings his own approach to this technique. Many of the key slaps in Ittzés’s 2012 composition, *Totem*, rely on alternate fingerings to create shorter tube-lengths (and therefore higher pitches) at the foot-joint end of the flute than are possible using regular fingerings.⁸⁸ This is a technique that Matuz uses in several of his works, including the fifth work in his *6 Studii, Dies Irae*.⁸⁹ Although Ittzés does not go into detail, he discusses this technique in “Special Sounds on the Flute.”⁹⁰ Ittzés’s *What You Are Fed Up With* is a humorous theme and variations based on *The Carnival of Venice* melody and involves two flutists playing the one flute; one flutist plays the flute in the normal position, while the other forms an embouchure at the foot joint end and plays an accompaniment using the keys on the lower half of the flute. There is very little literature that discusses producing a sound with a side-blown embouchure and none that discusses using a side-blown embouchure on the footjoint end of the flute. Ittzés discusses the technique briefly in his interview with Greg Pattillo, describing how he was introduced to the technique by Matuz, explaining some of the acoustic theory behind the technique, and likening the side-blown embouchure to that used when playing the Arabic ney or the Bulgarian kaval.⁹¹

⁸⁷ Ittzés, *Flouble*, Special Sounds.mp4.

⁸⁸ Gergely Ittzés, *Totem for Solo Flute* (Nashua, New Hampshire: Falls House Press, 2012).

⁸⁹ Matuz, *6 Studii per Flauto Solo*, 20.

⁹⁰ Ittzés, *Flouble*, Special Sounds.mp4.

⁹¹ Ittzés in Pattillo, 5-6.

Matuz discusses forming a side-blown embouchure in reference to his etude, *Studium 3 "Sakura, Sakura"*, in which he requires the flutist to remove the headjoint and play the flute like the Japanese shakuhachi "in a central position, but also in right or left positions."⁹² Matuz includes several demonstration photographs but that is the extent of his instruction regarding this technique. Ittzés describes 'shakuhachi technique' in "Special Sounds on Flute," demonstrating the technique with both central and side-blown embouchures and demonstrates forming a side-blown embouchure on the footjoint end of the flute.⁹³ Ittzés uses the same approach to produce a flute sound from crutches in an improvised duet with Tilmann Dehnhard uploaded to YouTube.⁹⁴ *Zhuang Zi's Dream*, included in Ittzés's *Multiphonique Sound Poem* collection, requires the flutist to form another unusual embouchure, this time producing a sound on the headjoint by blowing the air towards the right edge of the embouchure hole, as opposed to the opposite edge used in traditional flute technique.⁹⁵ This technique will be discussed further in Chapters 4 and 5. The technique appears to be unique to Ittzés's work, and while he provides a brief explanation and diagram in the score instructions, he does not mention it at all in the *Flouble* videos.

⁹² Matuz, *6 Studii per Flauto Solo*, 15/b.

⁹³ Ittzés, *Flouble*, Special Sounds.mp4.

⁹⁴ Gergely Ittzés, "Duet for Crutches_Ittzés, Dehnhard," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=rml7EeZ29qU>.

⁹⁵ Gergely Ittzés, *Multiphonique Sound Poems: Works for Flute Solo* (Budapest: Akkord, 2008), 20.

Ittzés's pieces are also challenging because of the way he combines various extended techniques. *Projections*, also from *Multiphonique Sound Poems*, requires the flutist to sustain a sound for over two minutes using circular breathing, while executing a series of different multiphonic intervals.⁹⁶ Dick provides practical advice on combining circular breathing with other techniques in *Circular Breathing for the Flutist*. An instructional CD Dick created for *Flames Must Not Encircle Sides*, which also requires combinations of multiphonics and circular breathing, contains approaches to performing these techniques that are also useful when studying Ittzés's works.⁹⁷

The literature discussing the performance and interpretation of Ittzés's flute compositions is limited to the information Ittzés himself provides in the score instructions to his works, such as in the forwards to *Multiphonique Sound Poems* and *Totem*.⁹⁸ *Flouble* and its bonus videos provide detailed information on Ittzés's approach to the techniques he uses as a composer; however, the techniques are all examined in an abstract setting and there is almost no reference to how they are employed in his compositions. Fortunately, there are several other avenues available for investigating issues of musical and technical interpretation. Ittzés has recorded his compositions on several albums, including *Extended Circles* and *Vision Pit*, providing clear examples of the composer's

⁹⁶ Ibid., 12-14.

⁹⁷ Robert Dick, *Flames Must Not Encircle Sides: Instructional CD* (New York: Multiple Breathe Music Co., 2007). CD.

⁹⁸ Ittzés, *Multiphonique Sound Poems*; Ittzés, *Totem*.

interpretations of his own works.⁹⁹ The *Flouble* bonus material also includes a video of Ittzés performing *Mr Dick is Thinking in Terms of a Blues-Pattern*, which, through close-ups of both Ittzés's fingering positions and embouchure, provides some insight into his technical approach to the piece. Ittzés has also been quite prolific in uploading video recordings of himself performing his own compositions to YouTube. Uploaded videos include performances of *Mr Dick is Thinking in Terms of a Blues Pattern*, *Ballad*, *Circles* and *L'effet Doppler* from *Multiphonique Sound Poems* as well as *Totem* and *What You Are Fed Up With*.¹⁰⁰ There are also videos of Ittzés performing his transcriptions of Paganini's *Caprices*, using multiphonics to imitate violin double-stops.¹⁰¹

Although the video quality is variable, between these videos and the album recordings, we can start to gain a picture of how Ittzés interprets his

⁹⁹ Gergely Ittzés, *Extended Circles*, Budapest: Ittzés, 2008. CD; Gergely Ittzés, *Vision Pit*, Budapest: Ittzés, 2012. CD.

¹⁰⁰ Gergely Ittzés, "Ittzés_Circles.Mp4," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=88I1UmJdqJw>; Gergely Ittzés, "L'effet Doppler / Ittzés," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=1klsiv3EF00>; Gergely Ittzés, "Ittzés: Ballad," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=aWtJxChbedI>; Gergely Ittzés, "Totem Ittzés," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=Rs--tIOs2zY>; Gergely Ittzés, "Duet for One Flute," YouTube, accessed August 19, 2013, <http://www.youtube.com/watch?v=S6Sg1l78IW0>; Gergely Ittzés, "Ittzés: 'Mr. Dick Is Thinking in Terms of a Blues-Pattern'," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=pZBCCuX5bhg>.

¹⁰¹ Gergely Ittzés, "Polyphonic Paganini on Gergely Ittzés's Flute," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=RdEZHSIReds>; Gergely Ittzés, "Paganini22 Ittzés," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=CGrPExst7ZI>; Gergely Ittzés, "Paganini-Ittzés_Capricenr24," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=ewTyQyt4TI4>.

compositions as a performer and we can glean some extra details about the execution of the flute techniques involved.

Although there have not yet been any large-scale studies of Ittzés and his compositions, there have been a number of theses and dissertations written focussing on the work of other composers who work with extended flute techniques. These studies have been invaluable in providing a methodology for this study of Ittzés's life and work. Roberta Michel's 2012 doctoral thesis, "Producing Incantations: Salvatore Sciarrino's Works for Flute," examines the challenging flute compositions of Salvatore Sciarrino, an Italian composer who, in a similar way to Ittzés, "creates new sound worlds, fashioning 'new' instruments out of traditional ones."¹⁰² Sciarrino's compositions, like Ittzés's, are right at the cutting edge of the exploration of new sounds for the flute. Michel's analysis is detailed and she is extremely thorough in her examination of the techniques used by Sciarrino. Her study has informed my approach to the analysis of Ittzés's works and the preparation of the performance guide. Faeron Pileggi's recent study of the work of Canadian flutist-composer Robert Aitken, "An Examination of Robert Aitken's Works for Multiple Flutes with a Particular Emphasis on His Usage of Extended Techniques and Suggestions for Performance" has also served as a guide, as Pileggi's study is very similar in

¹⁰² Roberta Michel, "Producing Incantations: Salvatore Sciarrino's Works for Flute" (DMA diss., City University of New York, 2012), 1.

scope and subject matter to this one.¹⁰³ Kathryn Moorhead's exegesis, "A Performer's Perspective on the Evolution and Realisation of Extended Flute Techniques," examines the development of extended techniques from Berio's *Sequenza* (1958) to 2001, from a performer's perspective, and has also been a useful resource to draw upon for this study.¹⁰⁴

While there is a strong tradition of literature discussing extended techniques for the flute that dates back to the 1960s, the recent work of Gergely Ittzés, an extension of this tradition, has gone beyond what the literature encompasses. The current study will expand the body of literature and bring it up to date with Ittzés's work, filling this gap and providing an important resource for those studying Ittzés's work and extended flute techniques in general. This study will examine Ittzés's life and compositional output, discussing his use of extended techniques, focussing on those that go beyond what has been addressed in the current literature. The study will provide a framework for flutists seeking to perform Ittzés's compositions by detailing the composer's intentions and producing a guide to the development and execution of the radical techniques, and combinations of techniques, that Ittzés employs. Finally, the outcomes of this study will provide a scaffolding for future research as composers and flutists continue to explore new sounds on the flute.

¹⁰³ Faeron Ngaroma Pileggi, "An Examination of Robert Aitken's Works for Multiple Flutes with a Particular Emphasis on His Usage of Extended Techniques and Suggestions for Performance" (master's thesis, University of Sydney, 2012).

¹⁰⁴ Kathryn Emma Moorhead, "A Performer's Perspective on the Evolution and Realisation of Extended Flute Techniques: A Portfolio of Recorded Performances and Exegesis" (PhD diss., University of Adelaide, 2012).

Chapter 2: Influences

To understand Ittzés's work, his contributions to the contemporary flute repertoire and knowledge of extended techniques, it is important to understand the musical world and traditions from which he emerged. Hungarian flutist István Matuz was one of Ittzés's most important influences, particularly with regard to the flute – Ittzés credits Matuz as being the “flutist ideal” of his youth.¹⁰⁵ Matuz's approach to contemporary music and extended techniques set the path Ittzés has followed throughout his career. This chapter begins by presenting a brief biography of Matuz, drawing on research by Budai and Ittzés. Ittzés's relationship with Matuz is then explored, through reference to interviews I conducted with Ittzés, expounding the ways in which the teacher influenced the student. This chapter also explores the influence of Hungarian composer József Sári, whose works for flute also inspired Ittzés approach to composing. Finally, the other significant musical influences in Ittzés's life, including other teachers and flute players, are discussed. Although these figures may not have cast as long a shadow as Matuz, their effect on Ittzés's output and approach to flute playing and musicianship is still significant and warrants exploring.

¹⁰⁵ Greg Pattillo, "Gergely Ittzés: Extending the Circles," *The New York Flute Club Newsletter* (November 2013): 4.

István Matuz

In the liner notes to the album of recorded performances he curated for Matuz's sixtieth birthday, Ittész writes:

If I had to characterise the art of István Matuz in one word only, I would say: *richness*. The richest flute sound ever heard, an exceptionally rich store of expression, a huge repertoire, a wide spectrum of activities, grandiosity, a receptive and elaborating spirit. A special mix of emotion and rationality, sense of drama and humour. Extremes and nuances. But mainly extremes. The career of an unfathomably colourful and complex personality...¹⁰⁶

Born in 1947, Matuz became one of the most influential flute players in Hungary in the twentieth century. He attended music school in Nagykőrös before studying with István Sebestyén at the Music Secondary School in Szeged.¹⁰⁷ He went on to study flute at the Liszt Academy with Ferenc Hartai and Lóránt Kovács.¹⁰⁸ He graduated from the Liszt Academy in 1970¹⁰⁹ and, after success in a number of competitions, in 1972 he was accepted into the graduate program at the

¹⁰⁶ Ittész in István Matuz, *Matuz 60*, (Budapest: Fon-Trade Music, 2007). CD. Liner Notes.

¹⁰⁷ Izabella Bernadet Budai, "The Flutist as Co-Creator: Composer-Performer Collaboration in the Flute Music of Hungary" (DMA diss., University of Toronto, 2014), 17.

¹⁰⁸ Ittész in Matuz, *Matuz 60*. Liner Notes.

¹⁰⁹ Budai, 17.

Conservatoire Supérieur de Musique in Brussels.¹¹⁰ Despite a promising start, political tensions in communist Hungary had a dampening effect on Matuz's career as an international soloist. Ittzés explains:

Matuz's career started with a great impulse and successes at international competitions. After his stay in Brussels and a short orchestral job (in the Liège Opera) he stayed in Western Europe for a few months, but in the end decided to come home although he knew he would be punished by the regime in Hungary: for several years he was not allowed to travel to the West where many concert halls were waiting for him. The arc of his international career was broken and could not be resumed from where it stopped. In Hungary, however, he performed more and more often, especially after 1978 when he became a 'Soloist of the National Philharmony', the state concert agency which guaranteed him a constant presence in the concert halls of the country. So although not receiving the international recognition due to his stature, he was always on stage.¹¹¹

Budai credits Bartolozzi's *New Sounds for Woodwind* with sparking Matuz's interest in discovering and documenting extended techniques on the flute.¹¹² She writes:

Reading about the possibility of thousands of fingerings on the flute, his future mission began to crystallize. He wanted to find the fingerings, discover all the different sounds they yielded and organize the material in a way that composers could utilize. As soon as he moved to Brussels later that year he began the process. It was there that he took the first courses

¹¹⁰ Budai, 17.

¹¹¹ Ittzés in Matuz, *Matuz 60*. Liner Notes.

¹¹² Budai, 18.

on acoustics and where he showed [Pierre] Boulez the charts he was developing.¹¹³

According to Ittzés, another important influence was the composer Zoltán Jeney, who created a system to count the possible fingering combinations on the flute and encouraged Matuz to explore this further – he may have also been the one to introduce Matuz to Bartolozzi's work.¹¹⁴ Ittzés relates a story of Matuz's preliminary explorations of multiphonics: "At an early stage (according to legend) he kept playing multiphonics closed inside a wardrobe listening to how many pitches are perceivable at the same time."¹¹⁵

In 1974, Matuz worked out how to apply circular breathing to the flute and wrote the first of his concert etudes, *Studium 1/974*.¹¹⁶ His explorations of new flute sounds gained further momentum in the late 1970s, thanks to his relationship with Boulez. Boulez founded IRCAM (Institut de Recherche et Coordination Acoustique Musique) in Paris in 1977 and the following year he invited Matuz to study there on a scholarship.¹¹⁷ Matuz was able to continue his research into the technical capabilities of the flute, drawing on the knowledge of experts in mathematics and acoustics, as well as the advanced technical

¹¹³ Budai, 18. Matuz first met Boulez in Budapest in 1970 when the composer visited the city with the BBC Orchestra.

¹¹⁴ Gergely Ittzés, email to author, May 2, 2016.

¹¹⁵ Ittzés in Matuz, *Matuz 60*. Liner Notes.

¹¹⁶ István Matuz, *6 Studii Per Flauto Solo* (Budapest: Akkord Music Publishers, 1990), II.

¹¹⁷ Budai, 18.

equipment available at IRCAM.¹¹⁸ The impetus behind Matuz's passion for research and teaching in this area came from a belief that instrumentalists needed to embrace the technological advances and discoveries explored in other areas. Budai explains:

[Matuz] felt that in an era wholly changed and dominated by technological development even artists needed to cultivate a curiosity about scientific discoveries and to develop an aptitude for scientific thinking. He believed that basic acoustic concepts such as the overtone system, temperate tuning, vibrations, mathematics of intervals and difference tones should be common knowledge for all flutists because without them one cannot truly understand one's instrument and will be unable to grasp and teach extended techniques.¹¹⁹

From 1975 Matuz taught in Hungary at the Teacher Training Institute's Debrecen Division, having been refused a job at the Liszt Academy due to his lengthy stay abroad.¹²⁰ Ittész believes that this was not just a political issue, but that conservative colleagues wanted to keep Matuz away from the focus of Hungarian musical life.¹²¹ As part of the role, Matuz led professional development days for flute teachers in Debrecen, using these as a platform to disseminate the findings he had made at IRCAM. Budai explains the content of these days:

¹¹⁸ Budai, 18. Robert Dick, also known for his research into, and categorization of, flute multiphonics and his explorations in circular breathing, attended IRCAM during the same period.

¹¹⁹ Budai, 19.

¹²⁰ Ibid., 18.

¹²¹ Gergely Ittész, email to author, May 2, 2016.

“Matuz began to share his research findings with his colleagues at these sessions. He initiated a series of courses on the acoustics of the flute, demonstrating how these principles explained the technical problems of the instruments and how they could be used to develop new approaches to teaching.”¹²²

These professional development days soon came to be called the National Flute Convention, an annual event featuring international guest artists and leading to the formation of the Hungarian Flute Society in 1990.¹²³

Matuz has been an enthusiastic advocate of Hungarian composers. From a young age he set himself the ambitious goal of performing every work ever written for the flute. By making a compromise and limiting himself to Hungarian works, he came close to achieving this, performing almost 300 compositions in concerts throughout Hungary.¹²⁴

Matuz was also interested in applying his acoustic knowledge of the flute to updating the instrument’s design. In 1982, along with fellow Hungarian Attila Nagy, he developed a prototype of one of the first key-on-key quarter-tone flutes ever made.¹²⁵ As English flute maker Stephen Wessel writes,

The new idea was to find a way in which every tone hole could be opened or closed independently of the others without disturbing the existing

¹²² Budai, 18.

¹²³ Ibid., 19.

¹²⁴ Ibid., 17.

¹²⁵ Elisabeth Hobbs, "The Wessel Flute: Innovation and Excellence," *Pan: The Journal of the British Flute Society* (March 2013): 24.

layout... Matuz realised that a further enormous increase in the potential number of sounds and fingerings could become available by extending the idea of open holes. As anyone who plays an open-hole flute knows, they allow more intonation control, some quarter-tones and multiphonics. But there are only five open holes! Matuz therefore perforated several of the others including the new duplicate keys and gave them separately controlled little keys sitting on top. This principle has become known as the 'key on key' or 'double cup' system and is used by Eva Kingma for her quarter-tone instruments.¹²⁶

By enabling each hole to be opened and closed independently, the flute allows for many more acoustic possibilities, in particular multiphonics, than the regular concert flute, or even Eva Kingma's quarter-tone flutes.¹²⁷ Matuz calculated that his design would make possible a total of 4,723,920 different fingerings.¹²⁸ While Matuz and Nagy's original prototypes were reconstructions of existing (often poor-quality) flutes, a student of Matuz, Spanish flutist Julian Elvira, commissioned Wessel to "produce a properly engineered example of the Matuz-Nagy instrument" which would blend the original design with some of Elvira's own improvements.¹²⁹ Elvira plays on this instrument, now known as a 'Complex Flute' or 'Pronomos' flute today.

¹²⁶ Stephen Wessel, "The Pronomos Flute: A Development of the Boehm System for Extended Technique," *Flute: The Journal of the British Flute Society* (March 2010): 51-52. Eva Kingma is a Dutch flute maker, known for designing and making Kingma System quarter-tone flutes.

¹²⁷ While the Kingma System uses a 'key on key' system, there are still some keys on the flute that cannot be opened or closed independent of other keys, limiting the potential for multiphonic fingerings.

¹²⁸ Wessel, 53.

¹²⁹ Hobbs, 24.

Despite his prolific teaching, performing and advocacy of Hungarian music and composers, Matuz was considered an outsider in Hungary. For many years, Matuz's ideas were not accepted by the professors at the Liszt Academy, the musical establishment in Hungary, and it took years for them to tolerate, let alone accept the views he represented.¹³⁰ Acceptance was indeed a long time coming, as Budai writes: "When Matuz was awarded the Doppler Prize in 1994 by the Hungarian Flute Society, he finally felt that his ideas and innovations were accepted by the flute community at large. This acceptance was made official when he became a professor of the Doctoral School of the Liszt Academy of Music in 2002."¹³¹ Although Ittész qualifies this assertion, explaining that while Matuz taught some courses for flutists and composers, he has never been an official employee at the Liszt Academy.¹³²

Matuz's influence on flute playing and composition in Hungary cannot be overstated. Many Hungarian works were written for him, or as a result of his influence. Budai documents Matuz's collaborations with Hungarian composers including Miklós Kocsár, Miklós Sugár, István Szigeti, Máté Hollós, Barnabás Dukay, László Sály, László Dubrovay and Péter Eötvös.¹³³ She concludes:

Matuz's effect on Hungarian flute playing is far reaching. While he came to represent a kind of opposition to the establishment, he was also a role model for younger flutists, who, following his example, would collaborate

¹³⁰ Budai, 22.

¹³¹ Ibid.

¹³² Gergely Ittész, email to author, May 2, 2016.

¹³³ Budai.

with living composers and would explore extended techniques. The quality of his sound alone inspired performers and composers alike.¹³⁴

Matuz's Influence

One of the younger flutists that Matuz inspired was Ittzés. Ittzés writes:

I feel lucky that I met [Matuz] in so many different situations and roles, that I have heard him play so many different works in so many different ways . . . He passed on to me a huge amount of information by his playing, but also verbally, about music, philosophy, acoustics, the history of the instrument. And he taught me also through his attitude, giving me a good example of dignity, humbleness and humanity.¹³⁵

Ittzés met Matuz when he was quite young. He explains, "I heard his name when I was eleven or twelve, I heard about circular breathing and that there is this famous Hungarian flutist who plays without interrupting the sound."¹³⁶ It was at a summer music camp when he first heard Matuz perform, and Ittzés was immediately impressed: "He came for two days. He gave a concert and explained circular breathing. And I mean the concert was absolutely stunning and opened a new world...the sound image he developed, it's still very unique."¹³⁷

¹³⁴ Budai, 19-20.

¹³⁵ Ittzés in Matuz, *Matuz 60*. Liner Notes.

¹³⁶ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹³⁷ Ibid.

As a young flutist, Ittzés describes how he listened avidly to the classical music station on the radio, scanning the program and noting down when flutists were performing. However, he was not enamoured with the sound of the flute players at the time: "I was not very impressed by the flute sounds I heard. Most were either too fuzzy and wooden or too thin."¹³⁸ This all changed when he heard Matuz play at the camp. Ittzés explains in the interview with Koidin:

I loved his sound and his approach to old music. I later discovered that my parents had one of his records, which I listened to daily. It included the Prokofiev Sonata, the Martin Ballade, and the Boulez Sonatina. Matuz fostered my imagination for a very long time. Later I met many other interesting musicians, and our paths diverged, but Matuz was the first strong influence on my flute playing.¹³⁹

Budai touches on the relationship between Matuz and Ittzés in her dissertation. She writes that Ittzés was "born into the innovative flute environment pioneered in Hungary by [Matuz]."¹⁴⁰ She continues:

As a teenager [Ittzés] attended Matuz's lectures on the acoustics of the flute and developed an interest in contemporary techniques and in the scientific approach to the instrument early on. Ittzés, who had the

¹³⁸ Ittzés in Julie Koidin, "Gergely Ittzés," *Flute Talk* 29, no. 1 (September 2009): 7.

¹³⁹ Ibid., 7-8.

¹⁴⁰ Budai, 206.

curiosity and perseverance to coax new sounds out of his instrument, quickly became one of those rare flutists who ‘could do everything.’¹⁴¹

Matuz’s influence was pervasive in Hungary. During high school, Ittzés studied with a recent graduate of the Franz Liszt Academy of Music, Ákos Dratsay. According to Ittzés, Dratsay, who established his “technique and approach”, had also been influenced by Matuz’s teaching.¹⁴²

Ittzés has elaborated on his relationship with Matuz in interviews:

I’m very grateful for him for his influence and also for his help. I knew him personally, but I was eighteen when I started to visit his courses, and then I got private lessons. At that time in Hungary it was somehow not in fashion to have private lessons that you pay for, so they were free. He just helped me. Whenever I needed some help, I just asked him to listen to me.¹⁴³

It was not just Matuz’s teaching that influenced and shaped Ittzés’s approach to music, but his performances:

His influence was strong through his concerts. He had several legendary Bach concerts where he played all the Bach sonatas by heart. They were really huge events. Whatever he was doing, it was very different from anyone else. He was not taking care of authentic playing, but his unique

¹⁴¹ Budai, 206.

¹⁴² Koidin, 8.

¹⁴³ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

approach and his power came through. It's really far beyond flute playing, somehow.¹⁴⁴

Although Ittzés describes Matuz's performances as powerful when he was "in good shape", he notes that this wasn't always the case:

He is a very mysterious guy. He really is a genius, but he can play without inner demand for refined work, though, both technically and sound-wise. The power is there, but when it's not taken care of it can be really disturbing. I guess it's just a kind of raw power. But when he is there, when he is prepared, he is still the best flutist in the world.¹⁴⁵

Ittzés acknowledges many other influences, but describes Matuz's as vital, "especially in terms of the acoustics of the flute and especially multiphonics."¹⁴⁶

Ittzés continues:

He has drawn a lot of charts to explain general acoustic phenomena of the flute, but to turn this information to practical use needs a long process. He used to give lectures about the topic, for example at the National Flute Conventions we used to have, and summer classes, and after a while I got the meaning. Actually it's very logical. I started [what became] *Flouble* after that – the Chart of Double-Stops.¹⁴⁷

It is easy to draw a lineage from Matuz's collection of multiphonics to Ittzés's 'Periodic Table' of double-stop multiphonics, which later became his *Flouble*

¹⁴⁴ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

software. Matuz's influence also manifests more subtly in Ittzés's career, for example, in a recording project, *The Great Book of Flute Sonatas*, in which Ittzés intends to record "all the significant flute sonatas of music history (more than thirty pieces)."¹⁴⁸ This project contains echoes of Matuz's desire to perform every piece written for the flute and is another example of Ittzés striving to complete all of the possibilities within a delineated 'circle', in this case the significant flute sonatas of music history.

It was also through Matuz that Ittzés began to experiment with circular breathing. Ittzés elaborated in an interview:

I was there at the lecture when he explained how it works and my teacher at the time knew how to do it. But I mostly practised it myself, following Matuz's guidelines and developing it in one or two weeks. After that I could use it – it was not perfect, of course – and then I used it all the time. It took some time to make it really automatic and fluent. But to develop it to the level where you really can't hear it takes a long while, and it depends also on your normal sound technique, breath control and muscle control. And how strict you are with yourself about preserving the sound quality during the process.¹⁴⁹

His use of circular breathing is one of several ways in which Ittzés has drawn on Matuz's work to forge his own technical and music style.

¹⁴⁸ Gergely Ittzés, "Bibliography," accessed April 9, 2016, www.ittzesgergely.hu/bibliography. While the criteria that governed Ittzés's curatorial decisions programming *The Great Book of Flute Sonatas* could provide an interesting insight into his performance career, they fall outside the scope of this study, which focuses on his work as a composer.

¹⁴⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

Matuz's compositional output is quite small, consisting of a set of etudes and one or two other pieces. Ittzés describes Matuz's compositions as very elemental: "He really starts from the flute."¹⁵⁰ In his own compositions, Ittzés sought to develop musical ideas beyond these elemental, technical ideas, and this is discussed further in Chapters 3 and 4. As Ittzés grew older and began teaching, his relationship with Matuz developed. Ittzés taught with Matuz at a number of summer classes and describes him as very intelligent: "He is a very strange mixture of conscious and instinctive approaches."¹⁵¹

Ittzés's drawing upon Matuz's work is by no means accidental or unconscious, rather, it is born of fascination and respect, and a desire to transmit Matuz's discoveries to other flute players and musicians. Ittzés writes, "Since [Matuz's] architectural mind is never satisfied with the form in which he can communicate his accumulated knowledge, he hasn't yet published his planned, complex book about the acoustics of the flute."¹⁵² Ittzés describes how he encouraged Matuz to disseminate his work: "When I was the editor of the Hungarian flute magazine I urged István to publish something on flute acoustics. Finally he came up with an article written in poetic form: a conversation between Pan and Apollo about the complex fingering theory, in rhymes. What a spirit!"¹⁵³ It has therefore been Ittzés's goal to disseminate the knowledge he has gained from Matuz, repackaging it in a more accessible form for "those who don't have the devotion

¹⁵⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Gergely Ittzés, email to author, May 2, 2016.

or maybe even the intelligence or the taste to follow him.”¹⁵⁴ He also describes how he tries to communicate Matuz’s artistic message:

I know that many people can’t accept his exaggerations and extremes. It’s so far from the usual, conventional way. Although I am also considered by many colleagues extreme and unconventional, I believe that I can tame István’s ideas a little bit and make them more acceptable for a wider professional audience. I find this to be one of my missions.¹⁵⁵

Much of Ittzés’s work in multiphonics and extended techniques has been driven by this desire to disseminate Matuz’s research: “I tried, in a way, to narrow it down, to shape it and communicate it to the world.”¹⁵⁶

In addition to curating the album *Matuz 60*, Ittzés marked his mentor’s sixtieth birthday with a miniature for three flutes, inspired by the song *Happy Birthday* and an old Hungarian greeting song, using multiphonics and shifting keys.¹⁵⁷ This piece will be discussed further in Chapter 4.

While Ittzés has brought Matuz’s ideas and concepts to a wider audience outside Hungary, he has also incorporated them into his own, individual musical language, which permeates his compositions. In many ways, Ittzés has used Matuz’s work as a jumping off point, taking his technical ideas and research and employing them to create new music.

¹⁵⁴ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Gergely Ittzés, email to author, May 2, 2016.

Other Influences

Two other important flute players that Ittzés cites as influences are the American flutist-composer Robert Dick and Swiss flutist Aurèle Nicolet. In 1987 Ittzés heard a recording of a concert Dick had performed in Debrecen, where he had been invited by Matuz.¹⁵⁸ According to Budai, this concert had “a profound effect on the eighteen year old Ittzés.”¹⁵⁹ Hearing Dick play changed the way Ittzés thought about multiphonics. He explains:

[Dick]’s approach is very different from that of Matuz, whose focus is to get as many sounds out of the flute as possible. Matuz’s sound is very rich when he plays multiphonics but not as classical as Robert’s double-stop playing, in which he plays so clearly that you can hear both pitches. This clarity influenced my approach, and I was inspired to make my double-stop chart. I learned the theory from Matuz, however, as he also knows a lot about flute acoustics and how to do the fingerings based on acoustic principles.¹⁶⁰

The idea of approaching multiphonics with a refined, ‘classical’ sound is one that pervades Ittzés’s entire output, greatly affecting the way he employs multiphonics in his compositions as well as his curation of double-stops in his ‘Periodic Table’ and *Flouble* software. Ittzés’s 1991 composition *Mr Dick is Thinking in Terms of a Blues Pattern* is a more direct response to Dick’s influence, and will be discussed in Chapter 3.

¹⁵⁸ Gergely Ittzés, email to author, May 22, 2016.

¹⁵⁹ Budai, 224.

¹⁶⁰ Koidin, 8.

Ittzés met Nicolet at a competition in Duino, Italy, in 1988. In the interview with Koidin, Ittzés states, “Aurèle Nicolet was the other flutist who had a huge effect on my flute playing. He was very musically intelligent.”¹⁶¹ He also speaks of him in the interview with Pattillo: “I was lucky enough to meet and have masterclasses with Aurèle Nicolet who guided me from a more classical, still not conventional, point of view. He helped me a lot with developing my sound technique and improving my musical culture.”¹⁶² Nicolet, like Matuz, was an interpreter of both the traditional flute repertoire and contemporary music, having had works composed for him by renowned twentieth century composers such as Tōru Takemitsu, Edison Denisov, György Ligeti and Heinz Holliger.¹⁶³

During his years at the Liszt Academy, Ittzés studied with Henrik Pröhle, though Ittzés describes his influence as much less significant than that of Matuz and Nicolet.¹⁶⁴ Pröhle, along with Lóránt Kovács, enjoyed long tenures at the Liszt Academy and according to Budai, were therefore at the “apex” of the pyramid structure of the Hungarian education system.¹⁶⁵ She writes, “Kovács and Pröhle came to represent the establishment and to determine the orientation of national flute playing and education.”¹⁶⁶ More significant to Ittzés, however, was the influence of chamber music teachers, composer György Kurtág and pianist

¹⁶¹ Koidin, 8.

¹⁶² Pattillo, 4.

¹⁶³ Jürg Stenzl, “Nicolet, Aurèle,” *Grove Music Online*, accessed January 18, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19900>.

¹⁶⁴ Koidin, 8.

¹⁶⁵ Budai, 10.

¹⁶⁶ *Ibid.*

Ferenc Rados.¹⁶⁷ From Kurtág, he learnt that “no note may be played without intention and emotional intensity,” while Ittzés describes Rados as his “real master in music” and goes on to say that “[Rados’s] musical vision is one of the deepest and most incorrupt I have ever encountered, where I use the word incorrupt to mean not determined by any habit, taste, convention, or instrumental comfort. Almost everyone on the Hungarian music scene who counts has studied with him and Kurtág.”¹⁶⁸

It was also at the Liszt Academy that Ittzés came into contact with the famous Hungarian composer and conductor Peter Eötvös, who would play a pivotal role in Ittzés’s career as a composer, which will be discussed in the next chapter.

More broadly, Ittzés was influenced by the composers of the Hungarian New Music Studio, a group formed in the 1970s dedicated to the performance of new music and inspired by American experimentalism.¹⁶⁹ According to Ittzés, the composers of the New Complexity¹⁷⁰ did not affect him much and his music was shaped far more by the jazz and ethno-jazz music he listened to, particularly the

¹⁶⁷ Pattillo, 4.

¹⁶⁸ Ibid.

¹⁶⁹ Budai describes the activities of the Hungarian New Music Studio, a group Matuz was associated with for many years, in her dissertation. According to Budai, the “inner circle” of the New Music Studio consisted of Zoltán Jeney, László Sáy, László Vidovszky, Péter Eötvös and Zoltán Kocsis. Budai, 16.

¹⁷⁰ The New Complexity was a term used in the 1980s to refer to the music of Brian Ferneyhough, Michael Finnissy and others, particularly associated with the Darmstadt summer courses where Ferneyhough was coordinator of the composition program from 1982 to 1996. For more information on the New Complexity, see Christopher Fox, “New Complexity,” *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed May 4, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51676>.

music of Jan Garbarek, Chick Corea, Ralph Towner, Oregon, Keith Jarrett, Hariprasad Chaurasia.¹⁷¹

For the purposes of examining Ittzés's flute compositions, Matuz and Dick are Ittzés's most significant – or at least most overt – influences. Nicolet, Kurtág and Rados no doubt contributed greatly to Ittzés's musical development, however, their influence may be considered broader and certainly does not manifest itself as obviously in Ittzés's compositions. Having stated this, although it is possible to pinpoint clear examples of Matuz's and Dick's influence in Ittzés's work, Ittzés has absorbed aspects of their style and approach into his own unique musical voice, as will be demonstrated in the following chapters.

¹⁷¹ Gergely Ittzés, email to author, May 2, 2016.

Chapter 3: Early Works 1988–1994

Ittzés's early works emerged from a period when Ittzés the performer was finding his feet as a composer. These compositions can be divided into three categories. The first category includes pieces that focus on specific flute techniques; *'Just a Tube': Five Etudes for Flute* (1988–1991), *Two Breath-Taking Flute Duets* (1991); the second, works that explore the intersection of diverse musical styles *C-A-G-E Fantasy and Fugue* (1989/1991) and *Mr Dick is Thinking in Terms of a Blues-Pattern* (1991); and finally compositions such as *Zhuang Zi's Dream* (1992), *Koans* (1993/1996) and *Vision Pit* (1994), which foreshadow the spiritual and literary preoccupations of Ittzés's more recent works.

'Just a Tube': Five Etudes for Flute (1988–1991)

- Etude No. 1: Etude for One Fingering
- Etude No. 2: Flute Machine Etude (Flute Roll Music)
- Etude No. 3: Etude for Two Fingerings
- Etude No. 4: Echoetude
- Etude No. 5: Etude for Three Fingerings

Ittzés began his forays into composition as Matuz had done thirteen years before, by composing etudes. His suite of five etudes, collectively titled *Just a Tube* (1988–1991), was written while Ittzés was studying as a flutist at the Franz Liszt Academy of Music in Budapest. The etudes were his first notated compositions

and, just like Matuz, he intended them as performance pieces rather than purely technical exercises.¹⁷² In the preface to the 1994 publication of these etudes, Ittzés describes his impetus to compose:

During the years at the Music Academy I became more absorbed in the study of the new ways of playing and I found fascinating novelties in sound and technique which I would find a pity not to utilize. For a long time I had not understood why composers so rarely applied these new but very natural devices which originate from the activity of the given acoustical laws of an actually very simple physical system (Just a tube!). The more I dealt with these laws (in theory and in practice) the clearer it became that applying them requires such a close connection with the instrument which cannot be expected from any composer who is not also a well-trained flutist. So, like several others before me, I realized that I have to become a kind of composer if I do not want to let the novelties borrowed from others or discovered by myself go unutilized.¹⁷³

Like Matuz's etudes, each of Ittzés's etudes focuses on a particular technique or technical idea. Ittzés, however, takes these ideas further; his goal is to develop musical material rather than simply presenting novel techniques.

Etudes No. 1, 3, and 5 are studies for one, two and three fingerings respectively; they are exercises in creating diverse musical and sonic effects from very limited technical material, at least with respect to the fingerings available. *Etude No. 2:*

¹⁷² Izabella Bernadet Budai, "The Flutist as Co-Creator: Composer-Performer Collaboration in the Flute Music of Hungary" (DMA diss., University of Toronto, 2014), 207

¹⁷³ Gergely Ittzés, *'Just a Tube': Five Etudes for Flute* (Budapest: Trio-Art Music, 1994). Preface.

Flute Machine Etude is a demanding technical exercise designed to refine circular breathing and controlled glissandi, and *Etude No. 4: Echoetude* is an exercise in multiphonics.

The three etudes for limited fingerings particularly embody Ittzés's desire to explore all of the possibilities of a single "technical-musical element" and the musical devices that can be achieved given the acoustical laws of a "very simple physical system."¹⁷⁴ These etudes are based on non-standard, or multiphonic, fingerings that allow Ittzés to explore a variety of unusual pitches and timbres.

Budai describes *Etude No. 1: Etude for One Fingering* as an "embouchure study"; since the fingering never changes, any variations in pitch, timbre, duration and dynamics are achieved with changes to airspeed and embouchure.¹⁷⁵ With a single fingering, the possibilities are necessarily very limited. Ittzés chose to embrace this simplicity to give the piece a meditative character.¹⁷⁶ The complicated fingering (see Figure 3.1) produces six different pitches.

¹⁷⁴ Ittzés, *'Just a Tube': Five Etudes for Flute*. Preface.

¹⁷⁵ Budai, 207.

¹⁷⁶ Gergely Ittzés, email to author, May 2, 2016.

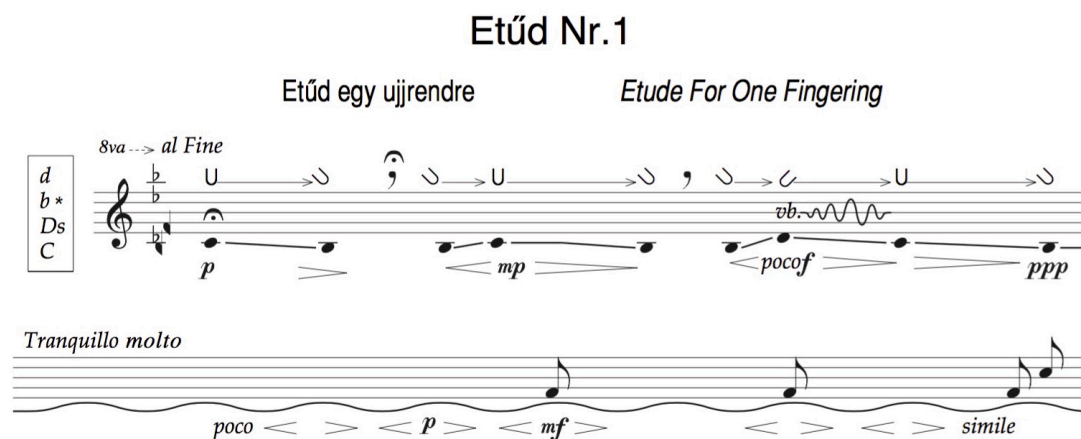


Figure 3.1: Ittzés, *Etude No.1*, Lines 1-2.¹⁷⁷

These pitches and their combinations formed Ittzés's basic musical toolkit, while bending the fundamental and the different multiphonic combinations of the notes, as well as the richer scale of whistle tones extended the sound palette.¹⁷⁸

Ittzés describes the challenges of the etudes, in particular, the first one:

¹⁷⁷ Ittzés, *'Just a Tube': Five Etudes for Flute*, 1. All excerpts from *'Just a Tube': Five Etudes for Flute* that appear in this document are from an updated version of the score kindly provided by the composer. Ittzés's compositions are often unbarred, or include a mixture of barred and unbarred sections. For clarity, bar numbers are given where practical, otherwise score excerpts are identified by line.

¹⁷⁸ Ittzés played and composed on a flute with a C foot until the early 2000s, so in his early pieces, and the early versions of the Chart of Double-Stops, there are no fingerings that require a B foot. According to the composer, it later turned out that, for some acoustic reason, *Etude No.1* does not work with a B foot (the top E flat can't be sounded together with the fundamental). Gergely Ittzés, email to author, May 2, 2016.

My first etudes are quite difficult. The *Etude for one Fingering* is definitely one of my hardest pieces. Or maybe, embouchure-wise or control-wise, one of the hardest pieces ever written for the flute.¹⁷⁹

Ittzés refuses to shy away from technical difficulty in his composing, and this is something that underpins his entire output (with the exception of *Totem* and *Double Raga*, which were composed with a specific level of technical ability in mind, and will be discussed in Chapter 4). Ittzés explains his approach to technical demands: “When I compose something, if anything is realisable, I don’t mind using it. Unlike many other composers, I set the level to what’s possible, not what’s comfortable.”¹⁸⁰ As a performer, rather than seeing this as daunting, Ittzés considers it a challenge. He explains, “If you can do it once out of ten times, then you can improve. Eventually you can do it nine times out of ten. This much risk can be taken.”¹⁸¹

Budai provides detailed analyses of each of the three etudes for limited fingerings in her dissertation; however, there is one interesting element of *Etude No. 5: Etude for Three Fingerings* that she does not address. The three fingerings Ittzés employs in this composition are comprised of the same pattern of open and closed holes; this acoustic pattern is simply “transposed” up and down the flute.¹⁸² Using three transpositions of the same fingering pattern creates both a

¹⁷⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

¹⁸⁰ Ibid.

¹⁸¹ Ibid.

¹⁸² Ibid.

technical unity, and a musical one: approximately the same patterns of pitches, or intervals, can be achieved on each of these fingerings (see Figure 3.2).¹⁸³

Matuz Istvánnak

11

Etűd Nr.5

dedicated to István Matuz

Etűd három ujjrendre Etude For Three Fingerings

Lento

1= $\begin{bmatrix} b \\ C \end{bmatrix}$ 2= $\begin{bmatrix} cs \\ E \end{bmatrix}$ 3= $\begin{bmatrix} ds \\ Fs \\ E \\ (D) \end{bmatrix}$

mp quasi legato

Figure 3.2: Ittész, *Etude No.5*, Bars 1-13.¹⁸⁴

The three fingerings, each with its own chord of multiphonic pitches, almost work as the three musical functions; tonic, subdominant and dominant and the different sections of the piece explore different musical possibilities using the three sets of notes: the balance between melodic, rhythmic and harmonic elements changes throughout the work. The final section, with its strong, asymmetric rhythmical character (see Figure 3.3) recalls Ittész's interest in jazz-

¹⁸³ Given that the flute was not designed with these transpositions in mind, the intervals do not always match exactly. In Figure 3.2, the interval achieved with the first fingering is about 22 semitones wide, fingering two is about 22.5 semitones wide, while the interval produced by the third fingering is closer to 23 semitones.

¹⁸⁴ Ittész, *'Just a Tube': Five Etudes for Flute*, 11.

rock and ethnic music; this etude was composed around the time Ittzés was beginning to play with the Talizmán group.¹⁸⁵



Figure 3.3: Ittzés, *Etude No.5*, Bars 73-76.¹⁸⁶

The *Etude for Three Fingerings* is Ittzés's very first written composition – born during improvisation – and as his Opus 1 is dedicated to István Matuz.¹⁸⁷

Etude No.3: Etude for Two Fingerings sits half way between the etudes for one and three fingerings both conceptually and musically. The musical material mixes the meditative character of the first etude with the repetitive, rhythmic features and building climax of the fifth.

¹⁸⁵ Gergely Ittzés, email to author, May 2, 2016.

¹⁸⁶ Ittzés, *'Just a Tube': Five Etudes for Flute*, 12.

¹⁸⁷ Gergely Ittzés, email to author, May 2, 2016.

Ostensibly a circular breathing study, *Etude No.2: Flute Machine Etude (Flute Roll Music)* requires both virtuosic finger technique and exceptional embouchure control. The scalic pattern upon which the etude is based consists of six notes; two diminished triads, separated in the middle by a whole tone (see Figure 3.4).



Figure 3.4: Ittzés, *Etude No.2*, Lines 1–2.¹⁸⁸

The same broken triads are then raised a semitone as the flutist descends back down the scale. This figure is repeated over and over, while the performer executes a slow glissando (or pitch bend) that embraces the whole figure, so that by the last repetition, the fingerings change so that the whole pattern has moved up a semitone, but the precise moment this change takes place should not be noticeable to the listener – it should just form a fluid part of the glissando. Sustaining an unbroken sound using circular breathing, the performer continues

¹⁸⁸ Ittzés, *Just a Tube: Five Etudes for Flute*, 3.

this process of repetition and smooth glissandi until the starting note of the scale pattern reaches B1, then the performer executes the whole process in reverse, sliding down a semi-tone with each fingering change until she or he has returned to the pitches of the opening. Ascending pitch is also associated with an increase in speed, and vice versa, Ittzés likening the affect to an “old cassette player in speed shift mode.”¹⁸⁹

As the performer is moving through the glissandi, the notated pitches and the sounded pitches do not match, so the notation in the score is effectively tablature, indicating the fingerings to be used rather than the specific pitches that will be heard. The glissando is controlled by the flutist’s embouchure and by rolling the flute in and out, adding an extra layer of technical difficulty to the already challenging semi-quavers and circular breathing.

Etude No.4: Echoetude opens with a haunting fifth, a figure that recalls the bugle or any other valveless horn that exploits the harmonic series, very much in keeping with the title of this set of etudes, *Just a Tube*. The etude presents pitches using conventional fingerings, which are then echoed as multiphonics (see Figure 3.5). While the etude is for solo flute, the part is divided across two systems – the second of which is purely devoted to the ‘echoes’.

¹⁸⁹ Gergely Ittzés, email to author, May 2, 2016.

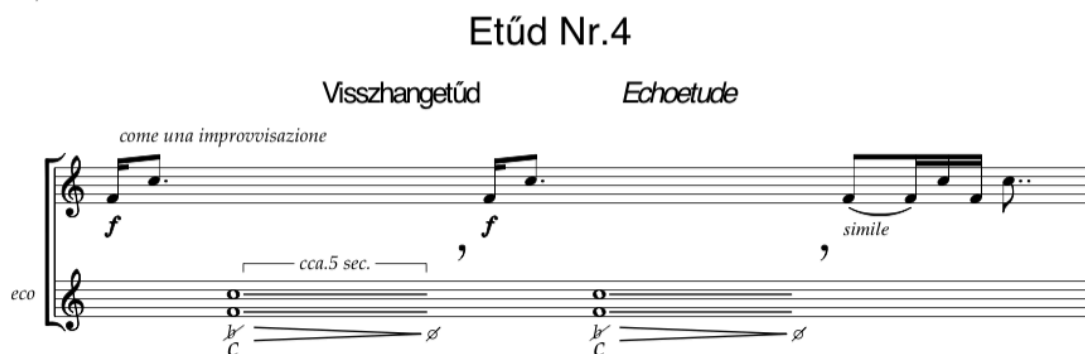


Figure 3.5: Ittzés, *Etude No.4*, ‘Echoetude’, Line 1.¹⁹⁰

Budai provides a complimentary summary of *Echoetude*:

The opening...evokes the mood of an alpine horn calling in the mountains. The impression is conveyed by the short motifs on perfect fifths and fourths played loudly and echoed instantly with soft multiphonics or single tones with a thinner colour. As the piece progresses the intervals become more dissonant and the gestures lengthen. What remains is the echo that is always sustained as a summary of the motive’s pitches in multiphonics or as an echo of the last note. This study exposes the player to twenty-four different multiphonic fingerings in an engaging and imaginative way.¹⁹¹

Ittzés would later revisit this technique of comparing conventionally produced pitches with multiphonics, in a less didactic form, in his 2011 composition, *Totem*. On the CD *Extended Circles*, the *Just a Tube* etudes are accompanied by a

¹⁹⁰ Ittzés, *‘Just a Tube’: Five Etudes for Flute*, 7.

¹⁹¹ Budai, 211.

bonus track: *Just a Tube – Improvisation for No Fingering*.¹⁹² In this improvisation, Ittzés uses the flute literally as ‘just a tube’: Sitting down and fingering a low C, he closes and opens the end of the tube with his right leg. The mixture of the two resulting overtone series provides the set of possible notes (the natural overtone system). This approach transforms the Western concert flute into a simple tube, in an imitation of ethnic shepherd flutes like the Romanian *tilinka*.¹⁹³

Two Breath-Taking Flute Duets (1991)

Ittzés’s *Two Breath-Taking Flute Duets* recall Matuz’s etudes; each duet is a light-hearted, showy demonstration of a contemporary technique. Matuz’s humorous, theatrical etudes often require different preparations of the flute and a certain amount of acting from the performer. For example: Matuz’s *Studium 4 “Keep Right on Blowing...”* (1986), for flute prepared with red balloon, climaxes with the flutist singing and blowing into the flute until the balloon bursts, in a humorous indictment of Communism in Hungary.¹⁹⁴

As mentioned in Chapter 1, Ittzés’s first duet, *What You Are Fed Up With*, is an arrangement of the well-known melody, *The Carnival of Venice*, for two players

¹⁹² Gergely Ittzés, *Extended Circles*, Budapest: Ittzés, 2008. CD.

¹⁹³ Gergely Ittzés, email to author, May 2, 2016.

¹⁹⁴ István Matuz, *6 Studii Per Flauto Solo* (Budapest: Akkord Music Publishers, 1990), 19.

on one flute. The first player plays the flute in the conventional manner (“From the front”), while the second forms a side-on embouchure at the end of the footjoint, playing an arpeggiated accompaniment by blowing into the wrong end of the flute – “From the back” (see Figure 3.6), “producing sound in a similar way to the Bulgarian kaval”¹⁹⁵ and building up fingerings from that end.



Figure 3.6: Ittzés, *What You Are Fed Up With*, Bars 1–4.¹⁹⁶

The title, *What You Are Fed Up With*, is a humorous nod to the melody’s popularity and, perhaps, overuse.¹⁹⁷ It is also a reference to the visual presentation of the piece: the two flute players seem to feed each other air through the flute. The title has a slightly different (though still visual) connotation in Hungarian. *Ami a könnyökön kijön* is a Hungarian saying with a similar sense to the English title, but literally translated it means

¹⁹⁵ Gergely Ittzés, *Two Breath-Taking Flute Duets* (Budapest: Ittzés, 2010), 2.

¹⁹⁶ *Ibid.*, 1.

¹⁹⁷ The *Carnival of Venice* melody is particularly well known among flute players due to a virtuosic set of variations on the theme by Italian flutist Giulio Briccialdi.

“what comes out of your elbow” – another play on the position of the two flutists.¹⁹⁸

In the score instructions, Ittzés writes that the technique of producing sound from the footjoint end of the flute was invented by Matuz. In the interview with Pattillo, Ittzés relates this story in more detail:

About 30 years ago [Matuz] played, as an encore, a Hungarian children’s song in canon on one flute with his son, about eight at that time. Needless to say, the audience was shocked. Of course, I wanted to know immediately how it was possible. The idea is simple and based on acoustic knowledge. The sound wave does not propagate much beyond the last closed key so if the tube reaches longer or not, [it] does not matter. Consequently, we can use the rest of the tube to create another independent resonating air column, we just have to leave one or two holes open between the two sections.¹⁹⁹

The enthusiastic Ittzés was keen to figure out how to produce a sound this way and he soon realised it wasn’t as simple as the technique used for blowing over a bottle, the sound quality Matuz had produced was much better than that, so Ittzés asked Matuz to explain it to him the next time they met.²⁰⁰

¹⁹⁸ Gergely Ittzés, email to author, May 2, 2016.

¹⁹⁹ Greg Pattillo, "Gergely Ittzés: Extending the Circles," *The New York Flute Club Newsletter* (November 2013): 5.

²⁰⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

Ittzés expanded on Matuz's concept, drawing up a chart to keep track of which pitches could be played simultaneously from both ends of the flute, (a gap of one or two holes needs to separate the two air columns) and developing *What You Are Fed Up With*, where first one end and then the other end of the flute carries the melody. Due to the differences in tube length, using a flute with a B foot or a C foot will yield different results in terms of pitch. Matuz used a B foot, while *What You Are Fed Up With* uses a C foot.²⁰¹ This method of playing the flute from the side of the embouchure would later inform a technique in *Zhuang Zi's Dream* (1992), discussed later in this chapter.

The score to *What You Are Fed Up With* includes a fingering chart and demonstrative photograph (see Figure 3.7) instructing the player using the footjoint end of the flute.

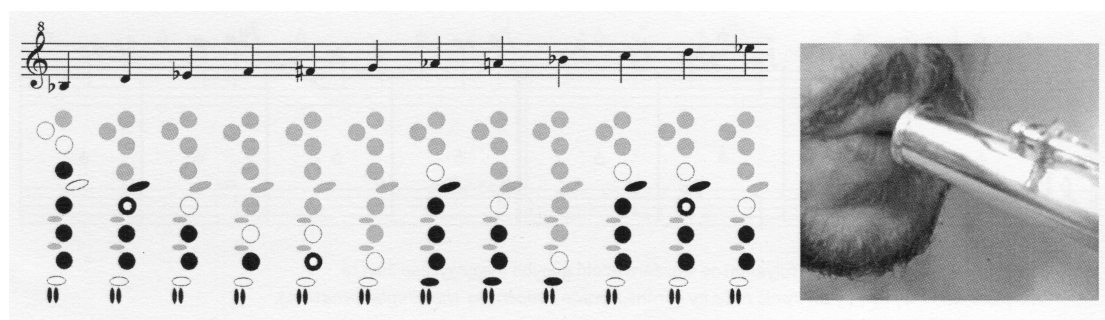


Figure 3.7: Ittzés, *What You Are Fed Up With*, Fingering Chart.²⁰²

²⁰¹ Gergely Ittzés, email to author, May 2, 2016.

²⁰² Ittzés, *Two Breath-Taking Flute Duets*, 3.

In the score instructions, Ittzés stresses the importance of the first player (playing the ‘normal’ flute) being careful not to impede the second player. Ittzés provides several alternate fingerings for notes where Flute 1 would get in the way of Flute 2 and marks points in the score where the flutist must lift their fingers immediately to make way for the other part.²⁰³

The second duet in this little suite, *Disgusting Slurping*, is a rather cutting parody of flute players struggling to master circular breathing, apparently prompted by “an ironic remark from an ignorant colleague.”²⁰⁴ This is Ittzés’s only work in which he specifies exactly where he wants the player to circular breathe: a circle with a line through it on the score (see Figure 3.8) indicates “loud, short and rhythmical circular breathing.”²⁰⁵

²⁰³ Ittzés, *Two Breath-Taking Flute Duets*, 3.

²⁰⁴ Budai, 224. Ittzés clarifies that this was Lóránt Kovács's comment on Ittzés's performance in a competition. He explains that the Hungarian expression “Degusztáló szörcsögés” does not actually exist but is understandable and sounds very funny. Gergely Ittzés, email to author, May 2, 2016.

²⁰⁵ Ittzés, *Two Breath-Taking Flute Duets*, 5.

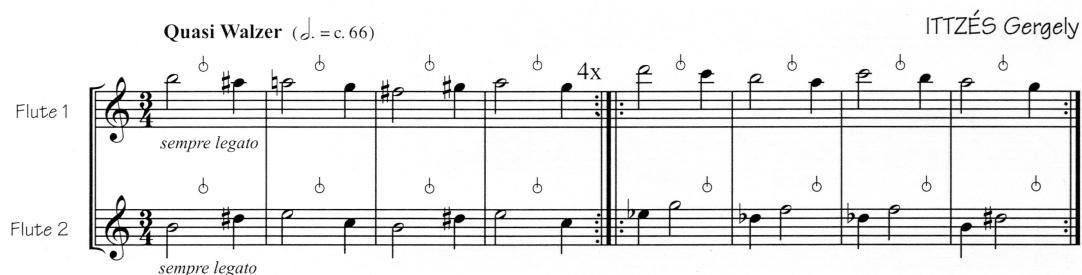


Figure 3.8: Ittzés, *Disgusting Slurping*, Bars 1–8.²⁰⁶

The musical material is ironic in itself, recalling a traditional waltz and using lyrical melodic lines “alienated with acid dissonances and dull sequences.”²⁰⁷ At the climax of the piece, the score instructions read:

The circular breathing becomes more and more nervous, the tone quality is getting worse. Suddenly the two players frantically begin coughing and hawking. They are searching for hankies but only one of them manages to find one. He offers one corner of it to the other player to blow his nose. Standing opposite each other they blow their noses at the same time in the same handkerchief producing a horrible trumpet-like sound. Then they start sniffing as if to check their breathing is not blocked. This noise will gradually develop the ostinato again.²⁰⁸

Despite being on the lighter end of the spectrum musically, the *Two Breathtaking Flute Duets*, and in particular *What You Are Fed Up With*, demonstrate a sophisticated technical approach to flute playing. The two ironic duets were

²⁰⁶ Ittzés, *Two Breath-Taking Flute Duets*, 5.

²⁰⁷ Gergely Ittzés, email to author, May 2, 2016.

²⁰⁸ Ittzés, *Two Breath-Taking Flute Duets*, 5.

composed separately and unrelated to each other and, according to Ittzés, find their unity and embracing name *Two Breath-Taking Flute Duets*, only in the printed edition.²⁰⁹ However, it is easy to see parallels between the two works in their similar themes of performative humour and the importance of breath.

In the preface to his collection, *Multiphonique Sound Poems*, Ittzés describes himself as “a performer who speaks the languages of many different eras and styles of music history.”²¹⁰ As such, Ittzés’s composition style draws upon the genres he performs, creating complex juxtapositions of contemporary and historical music. *C-A-G-E Fantasy and Fugue* (1989/1991) and *Mr Dick is Thinking in Terms of a Blues-Pattern* (1991) each create dialogues between diverse musical styles, and pay tribute to some of the composers whose works Ittzés has engaged with as a performer. By referring to music of the past, Ittzés highlights the innovations of modern flute performance and places his works within the broader canon of music history. While this sense of historical awareness permeates all Ittzés’s work, it is made explicitly clear in these two pieces.

²⁰⁹ Gergely Ittzés, email to author, May 2, 2016.

²¹⁰ Gergely Ittzés, *Multiphonique Sound Poems: Works for Flute Solo* (Budapest: Akkord, 2008), 4.

***C-A-G-E Fantasy and Fugue* (1989, revised 1991)**

Ittzés's *C-A-G-E Fantasy and Fugue* introduces three ideas that reappear throughout his compositional career. The juxtaposition of older musical styles with modern techniques, references to the work of other composers, and finally, *C-A-G-E Fantasy and Fugue* is an extensive exploration of polyphony on solo flute. The quest for real (rather than merely implied) polyphony is an idea that has driven much of Ittzés's composition, as well as his research and cataloguing of multiphonics. In *C-A-G-E*, Ittzés was keen to demonstrate that the new sounds could work effectively in the more established genre of the fugue, and he went about this using the traditional techniques associated with the form.²¹¹

In a tribute to American composer John Cage, the *C-A-G-E Fantasy and Fugue* is based on a motivic cell formed by spelling out the letters CAGE (see Figure 3.9, below). Both the *Fantasy* and *Fugue* movements are based on these four notes.

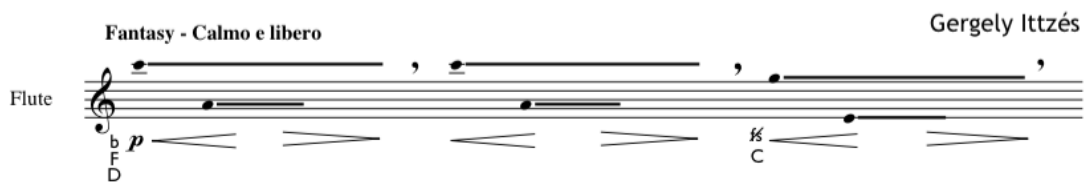


Figure 3.9: Ittzés, *C-A-G-E Fantasy and Fugue*, *Fantasy*, Line 1.²¹²

²¹¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²¹² Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

It is possible to see similarities between the *Just a Tube* etudes and this work.

The free, meditative introduction of the *Fantasy* is followed by a rhythmic, repetitive section – not unlike the middle section of *Etude No.3: Etude for Two Fingerings* – reminiscent of the virtuosity of a Baroque keyboard toccata. Ittzés begins with the four core pitches but changes the fingerings that produce them, using harmonics, in order to create timbral variety (see Figure 3.10).

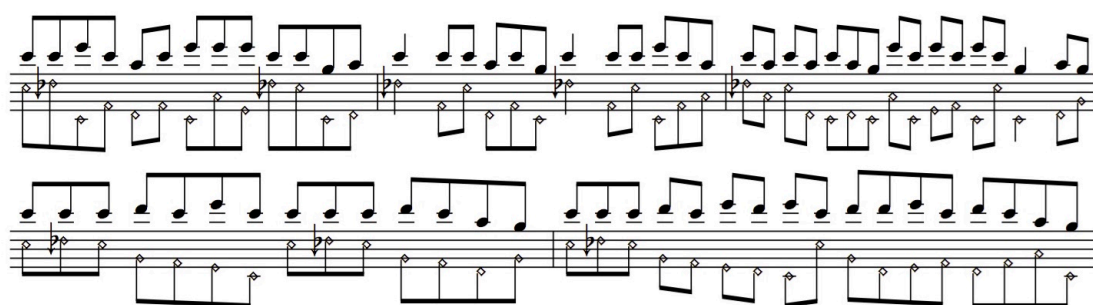


Figure 3.10: Ittzés, *C-A-G-E Fantasy and Fugue, Fantasy*, Lines 11-12.²¹³

Later in this passage a D is added (this can be seen in the second line of Figure 3.10), extending the four notes to form a pentatonic scale. The four-chord phrase that begins the next section, marked *poco agitato* (see Figure 3.11) anticipates the fugue theme of the next movement and the lower voice consists of the same notes reversed. In fact, as the structure of the intervals is also symmetrical (minor 3rd, major 2nd, minor 3rd), so inversion meets retrograde. The next

²¹³ Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

phrase begins by presenting the remainder of the twelve chromatic pitches not included in the notes of CAGE.

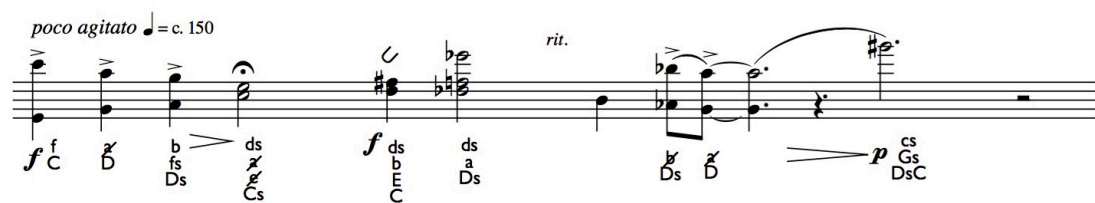


Figure 3.11: Ittzés, *C-A-G-E Fantasy and Fugue, Fantasy*, Line 20.²¹⁴

The freer material of the opening returns, but is soon interrupted by more emphatic gestures, where the opposition between the four CAGE notes and the chromatic notes outside this harmony can be observed (See Figure 3.12).



Figure 3.12: Ittzés, *C-A-G-E Fantasy and Fugue, Fantasy*, Line 24.²¹⁵

²¹⁴ Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

²¹⁵ Ibid.

In the final *piú tranquilo* (which begins at the end of Figure 3.12) one voice of the double-stops always traces a motif of C, A, G and E in various different orders (ACGE in the example above), while the other pitches are always selected from the notes outside of this group.²¹⁶ This compositional process anticipates, in a way, the technique Ittzés uses much later in his *Double Raga* (2011), where one scale of seven notes and another consisting of the five remaining notes completes the circle of the twelve pitches of the chromatic system.

The final section (see Figure 3.13) is more improvisatory, using the four CAGE notes as accents bound with a multiphonic trill: G alternating with a diminished third between F# and A flat. The idea is tonal, with these leading tones implying a release to the G, which becomes the dominant for the fugue movement.

²¹⁶ Gergely Ittzés, email to author, May 2, 2016.

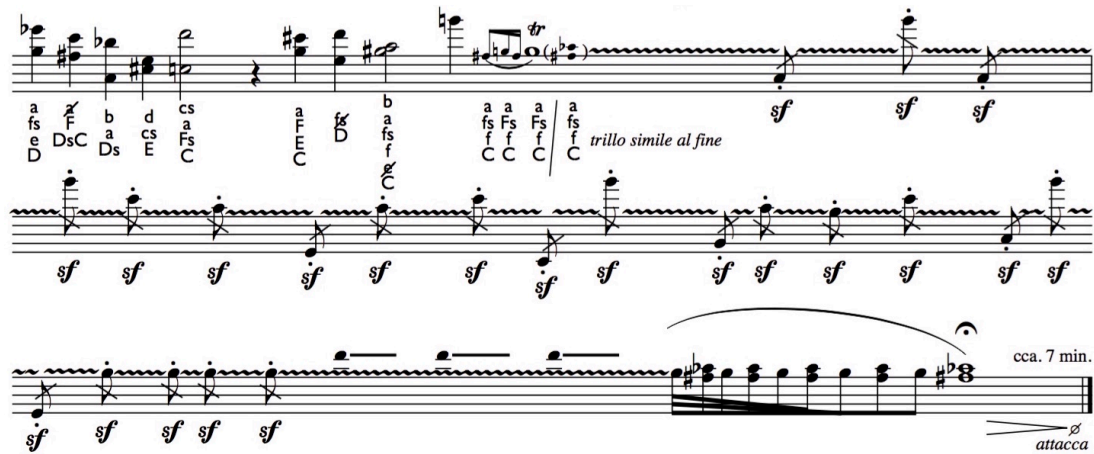


Figure 3.13: Ittzés, *C-A-G-E Fantasy and Fugue, Fantasy*, Line 25-27.²¹⁷

Ittzés does not refer to Cage’s music directly in *C-A-G-E Fantasy and Fugue*, instead, he explains, “its experimental features and special sound qualities would not be strange to him.”²¹⁸ The form of the piece is a nod to Johann Sebastian Bach (1685–1750). Though in miniature form, Ittzés tried to include the most important elements of traditional fugues in the second movement.²¹⁹ The main subject starts with the letters CAGE (see Figure 3.14) and the theme is completed with seven more notes, giving the second half of the theme a minor flavour before leading back to C major when the second entry starts a fifth above at bar 5. By the beginning of bar 9, the harmony suggests E minor.

²¹⁷ Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

²¹⁸ Gergely Ittzés, *Vision Pit* (Budapest: Ittzés, 2012). CD. Liner Notes.

²¹⁹ Gergely Ittzés, email to author, May 2, 2016.

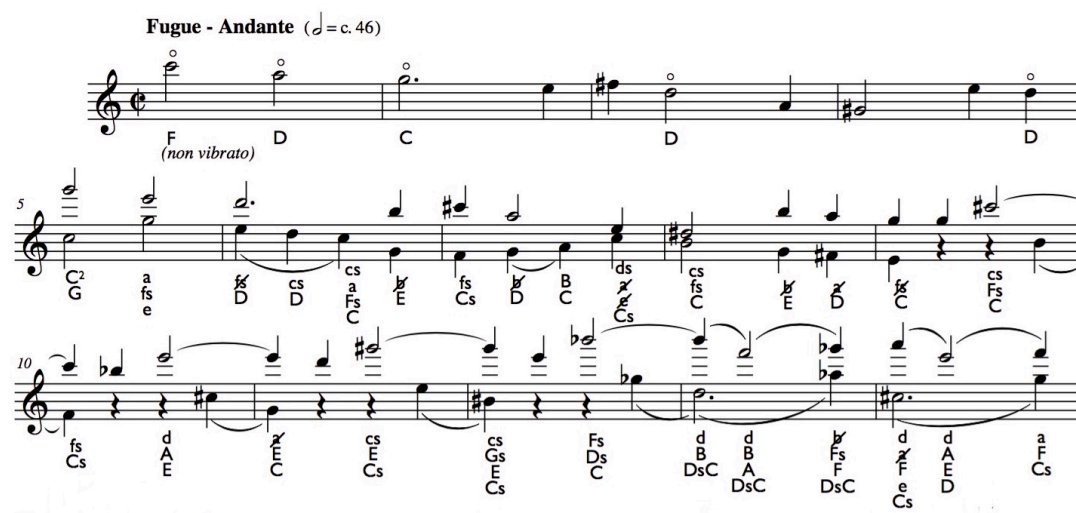


Figure 3.14: Ittzés, *C-A-G-E Fantasy and Fugue, Fugue*, Bars 1-14.²²⁰

The first episode, which begins at bar 9, is full of Baroque-inspired contrary motion that “creates sequences leading out of tonality, then back to C major again” at bar 16 (see Figure 3.15).²²¹ Here the lower voice presents the notes E, G, A and C, serving as counterpoint to the notes of the main subject in a gesture almost identical to the one in the *Fantasy* movement discussed earlier. This theme is interrupted by the next entry, a slightly modified version of the theme in B major beginning at bar 19.

²²⁰ Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

²²¹ Gergely Ittzés, email to author, May 2, 2016.



Figure 3.15: Ittzés, *C-A-G-E Fantasy and Fugue, Fugue*, Bars 15–23.²²²

A shortened version of the episode material follows before the culmination of the movement in bar 28, at the golden ratio point of the piece (see Figure 3.16). Here the theme returns in its original key, this time in octave canon. When the upper voice reaches what would normally be the G# in bar 31, it becomes A flat on which note the whole theme starts backwards, in F minor/A flat major.²²³ The two voices move in contrary, and sometimes parallel motion, and Ittzés tried to find opportunities to sustain notes in one part while the other voice moves, ensuring the impression of independence between the voices.²²⁴ The final and longest episode (from bar 36 to 44), contains the richest polyphony. The theme enters for the last time in the final three bars, the voices moving in contrary motion until they unify in a C in the last bar. The penultimate interval is a diminished third, mirroring the final cadence of the *Fantasy*.

²²² Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

²²³ Gergely Ittzés, email to author, May 2, 2016.

²²⁴ Ibid.

Figure 3.16: Ittzés, *C-A-G-E Fantasy and Fugue, Fugue*, Bars 28-47.²²⁵

Ittzés explains: "Many of the features of the tonal and formal relationships of the piece were unconscious and not intentional, they turned out to be strong and logical only later. However, I composed the fugue at the piano since I wanted something that works for my ears and taste even independently from the flute. Of course, as flute multiphonics are full of partials and combination tones other than those notated, often very intense ones, the result is a richer sound than that

²²⁵ Gergely Ittzés, *C-A-G-E Fantasy and Fugue*, kindly provided by the composer.

of two voices on a piano or even two flutes."²²⁶

Ittzés elaborates on this phenomenon in the “User’s Guide” for *Flouble*, referring to it as the “polyphony level” and stating that the voices born in the same tube (such as flute multiphonics) can never reach the same level of independence as separate instruments.²²⁷ In the “User’s Guide” Ittzés also coins the term “timbre dissonance.” He writes, “the overtone structure of [many] multiphonics on the flute contains frequencies which are complicated, asymmetric, and actually in disharmony with each other. Since the timbre of sounds reflect directly on their overtones and their proportions, the sound quality of multiphonics will also reveal how dissonant their spectrum is.”²²⁸ This means that the timbre of multiphonics and single pitches produced using multiphonic fingerings will necessarily be different to, and often quite far from, the traditional ‘classical’ flute sound. In *C-A-G-E Fantasy and Fugue*, however, Ittzés tries to break through these limitations, believing that the richness of flute multiphonics creates a new aesthetic quality. He explains his revisions to the work:

I reworked the *Fantasy* after two years, made the texture a bit more interesting. But I haven't made any changes in the voicing of the *Fugue*, I have only improved the fingerings step by step. The more (and better) I play the piece the more I enjoy the experience of controlling two

²²⁶ Gergely Ittzés, email to author, May 2, 2016.

²²⁷ Gergely Ittzés, *Flouble*, DVD-ROM (Budapest: Ittzés, 2012). *Flouble_usersguide.pdf*.

²²⁸ Ibid.

independent voices. This joy has never been given to flute players before.²²⁹

C-A-G-E Fantasy and Fugue represents a shift in Ittzés composition style, from writing pieces inspired by a technical idea, to writing pieces inspired by musical ideas – taking full advantage of his technical knowledge of the flute. In this piece Ittzés seeks to achieve real rather than implied polyphony on the flute, and he approached the construction of his fugue more in the mindset of a composer than a performer.²³⁰ Budai’s analysis of this piece is extensive, and she reaches the conclusion, “Ittzés surely needed to favour his inner composer when creating this piece but it is hard to imagine that anyone but a flutist with the requisite knowledge of multiphonics could have written it.”²³¹ Like the *Etude for One Fingering*, Ittzés acknowledges that the *Fugue* is still very difficult for him to play.²³² However, it is a work that in which he feels he has achieved the goal he set out for himself. “I think it’s as far as a fugue can be written in two parts,” he says, “I’m still quite proud of it.”²³³ Polyphony on the flute has become very important to Ittzés. In his doctoral dissertation, he analyses the solo flute repertoire from a harmonic point of view evincing the implied polyphony in the major works by Bach, Telemann as well as in Romantic etudes and even the work of 20th century composers like Karg-Elert.²³⁴ This approach to old music and his intention of creating real polyphony in his own works can be considered

²²⁹ Gergely Ittzés, email to author, May 2, 2016.

²³⁰ Budai, 211-212.

²³¹ Ibid., 214.

²³² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²³³ Ibid.

²³⁴ Gergely Ittzés, email to author, May 2, 2016.

an attempt to see both sides of the same coin.

Mr Dick is Thinking in Terms of a Blues Pattern (1991)

Mr Dick is Thinking in Terms of a Blues Pattern is another work from this period that explores an intersection of different musical styles and serves as a tribute to the work of another composer. *Mr Dick is Thinking in Terms of a Blues-Pattern* is a tribute to Dick's work, and Ittzés channels his sound-world by combining mellifluous, avant-garde flute sounds with blues- and rock-guitar inspired riffs.²³⁵ This piece also showcases Ittzés's dry and often understated sense of humour. After the intentionally inorganic, wild introduction, three kisses (into the flute) lead in the main twelve-bar blues theme. According to Ittzés, both wild introduction and the cadenza in the middle of the piece refer to Dick's tendency to write a series of effective sounds one after another.²³⁶ The main blues theme – on which the entire theme and variations is based – is a direct reference to one of Dick's etude compositions.²³⁷ This theme is based on a pattern of multiphonic thirds (see the third line of Figure 3.17) that was inspired by the fifth etude in Dick's collection *Flying Lessons Volume I*, which is based around these same intervals/multiphonic fingerings (see Figure 3.18).

²³⁵ Dick was greatly inspired by electric guitar playing of Jimi Hendrix (1942-1970) and his compositions reflect this; he uses multiphonics and other extended techniques to imitate the sound of the electric guitar.

²³⁶ Gergely Ittzés, email to author, May 2, 2016.

²³⁷ Budai, 224.

ITTZÉS Gergely

Flute

Liberamente

f *a* Cs G Cs E Cs *cs* *fs* *e* *C*

p *C*₂ *Fs* *Fs* *Fs* *C* *C* *C* *C* *rep.* *f* *B* *F* *F* *F* *Ds* *Ds* *Ds* *Ds* *rep.* *f*

frull. *accel.* *sf* *C*₂ *a* *b* *F* *F* *d* *b* *a* *gliss.* *gliss.* *lento* *cca. 92-96*

(medium blues) *simile* *d* *cs* *d* *F* *E* *D* *a* *Ds*

Figure 3.17: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Bars 1–

7.²³⁸

bouncy
♩ = 69

mf *p*

Figure 3.18: Dick, *Flying Lessons Volume I, Number V*, Bars 1–2.²³⁹

²³⁸ Gergely Ittzés, *Mr Dick Is Thinking in Terms of a Blues-Pattern* (Budapest: Akkord, 2003), 1.

Despite these references, *Mr Dick is Thinking in Terms of a Blues-Pattern* is still a distinctively Ittzés composition. Ittzés refused to be tempted by technical ease, making issues of difficulty subordinate to the musical and harmonic logic of the work and choosing multiphonic fingerings accordingly.²⁴⁰ The work also features several techniques characteristic of Ittzés’s style. For example, following the cadenza, in what Budai describes as “the most comical section of the piece,”²⁴¹ Ittzés uses a technique he describes as “horn pizzicato”²⁴² to imitate the walking bass-line of a plucked double bass (Figure 3.19).

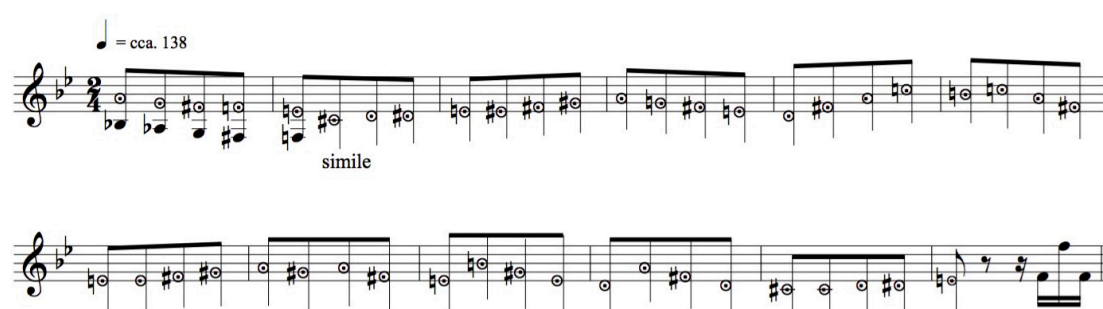


Figure 3.19: Ittzés, *Mr Dick is Thinking in Terms of a Blues-Pattern*, Example of Horn Pizzicato.²⁴³

²³⁹ Robert Dick, *Flying Lessons Volume I: Six Contemporary Concert Etudes for Flute* (New York: Multiple Breath Music Co., 1984), 14.

²⁴⁰ Gergely Ittzés, email to author, May 2, 2016.

²⁴¹ Budai, 224.

²⁴² Like horn embouchure, this requires buzzing into the flute.

²⁴³ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 3.

Ittzés's approach to timbre (evidenced by his linking the technique to the sound of the French horn, instead of the trumpet) is relatively unusual. In the video interviews included with *Flouble*, Ittzés explains: "This is mostly called the 'trumpet embouchure'; I prefer just to call it 'horn embouchure' because . . . usually the hornists play [with] more relaxed [lips] and using more the inside of the lips . . . that's what I do and that gives a nicer sound."²⁴⁴ This is not a technique that Dick uses in any of his compositions, for reasons discussed in Chapter 1. Ittzés's approach to this technique will be explored further in Chapter 5.

In addition to Dick, Ittzés refers to the work of another flutist in this piece: the glissando-ridden cadenza, in which the metric structure gradually falls apart, was inspired by jazz flutist Steve Kujala, whose finger glissandi and pitch bends are renowned (see Figure 3.20).²⁴⁵

²⁴⁴ Ittzés, *Flouble*. Special Sounds.mp4.

²⁴⁵ Budai, 225.

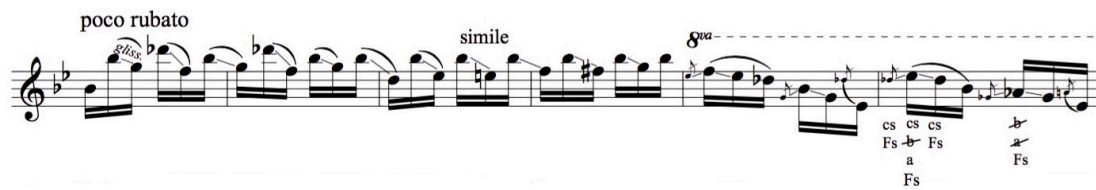


Figure 3.20: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Line 15.²⁴⁶

A Latin-inspired variation – which follows the walking bass ‘horn pizzicato’ section discussed above – uses an unusual and strong articulation (see Figure 3.21). The ‘Tz’ sound is vocalised into the flute. This percussive attack could almost be considered a precursor to the flute beatboxing made famous by Greg Pattillo.²⁴⁷

²⁴⁶ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 2.

²⁴⁷ For more information on the history of beatboxing in flute playing, see Shaun Barlow, “Beatbox Flute: An Historical Account, Performance Manual and Notational Guide” (master’s thesis, University of Sydney, 2011).



Figure 3.21: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 27-28.²⁴⁸

The main theme returns in tenths instead of thirds, in what first appears to be a recapitulation, but Ittzés transposes them down a major second (see Figure 3.22), the speed and character heavier, before an upbeat, final variation.



Figure 3.22: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 31-32.²⁴⁹

²⁴⁸ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 3.

While Dick is a Jimi Hendrix fan, Ittzés chose instead to refer to the early rock guitar playing of Chuck Berry. The final section (see Figure 3.23), before the coda winds down to the end, Ittzés likens to Chuck Berry's 1950s rock 'n' roll.²⁵⁰ Here, Ittzés requires the performer to imitate guitar sounds, creating a dialogue not only between musical genres but between instruments.

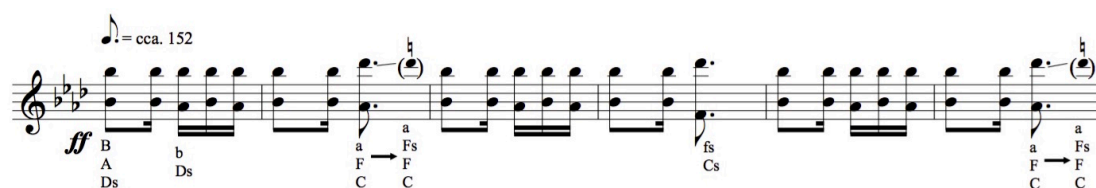


Figure 3.23: Ittzés, *Mr Dick is Thinking in Terms of a Blues-Pattern*, 'Chuck Berry'.²⁵¹

The coda of *Mr Dick is Thinking in Terms of a Blues-Pattern* (see Figure 3.24), sheds momentum, imitating an LP record player slowing down.

²⁴⁹ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 4.

²⁵⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²⁵¹ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 4.

Koans (1993/1996)

Asian philosophies and religions have been an important influence and inspiration for Ittzés's work. This is particularly evident in a series of short flute duets he began writing in 1993. Titled *Koans*, these pieces take their form from the teaching stories of Zen Buddhism and Taoism. Suprun, Yanova and Nosov, in their article on koans, describe them as "one of the distinctive forms of Zen practice."²⁵³ They write:

In form, koans are texts containing statements, questions, dialogues, or brief descriptions of situations involving the Master that were offered to disciples for reflection. Despite all of their variety in form, they can be understood only from one position – through recognizing and overcoming one's limitedness. A limited consciousness cannot recognize the framework of its limitation; this requires an instrument that does not overlap with consciousness – the intellect.²⁵⁴

In essence, a koan is a teaching story, which generally involves a Master who sets up a problem that is designed to "overcome the limitedness of the disciples' consciousness."²⁵⁵ The following is an example of the form:

"What is the Path?" the monk asked Joshu.
That which starts behind the fence.²⁵⁶

²⁵³ A. P. Suprun, N. G. Yanova and K. A. Nosov, "Zen Psychology: Koans," *Journal of Russian & East European Psychology* 51, no. 5/6 (2013): 49.

²⁵⁴ Ibid.

²⁵⁵ Ibid., 107.

In this example, and the one that follows below, the “monk” is the student or disciple searching for enlightenment and is given a rather cryptic answer.

Ittzés explains his own fascination with the form: “I was very much interested by Buddhism and Taoism.” Ittzés says, “I used to read koans a lot,” and he describes these pieces as an attempt to “make musical koans.”²⁵⁷ As can be seen in the example above, “Koans have a certain kind of psychology...They always have a very illogical ending.”²⁵⁸ He continues:

The solution is not directing your brain and your thinking. In that time, in that culture, you could reach enlightenment through that. Very often they are discussions between a master and the pupil. The pupil asks something and the master’s answer is shocking, in a way. It’s a little bit like absurd humour, English absurd humour.²⁵⁹

Suprun, Yanova and Nosov’s article also contains examples of more ‘absurd’ koans:

“Who in the world understands Buddhism?” a monk asked
Ummon.

“A pillar in the temple courtyard!” Ummon replied, then cried

²⁵⁶ Suprun, Yanova and Nosov, 55.

²⁵⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²⁵⁸ Ibid.

²⁵⁹ Ibid.

out “Katz!” and added:
“You are a dead toad!”²⁶⁰

Ittzés describes how he tried to translate the concept of koans into music:

[Koans] don’t follow normal human logic and are often written in the form of a conversation ending with a surprising, irrational punch line. The miniature pieces try to follow the structure and spirit of the koan, often using the flute in very unexpected ways (e.g. without the headjoint or inhaling the air through the plugged up instrument etc.).²⁶¹

Of the seven *Koans* Ittzés recorded on his *Vision Pit* album, six exist as scores, four of these from 1993 (Nos 1, 3, 4 and 6) with another two added in 1996 (Nos 2 and 5).²⁶² *Koan No.4* provides a clear example of the form. In this piece, one flute player plays the flute as normal, while the other plays the flute without the headjoint attached, “holding and blowing it asymmetrically like a Bulgarian kaval.”²⁶³ Removing the headjoint, of course, affects the pitches. Ittzés includes a key (Figure 3.25) that shows the fingered pitches – the white noteheads – and the approximate sounding pitches are the solid noteheads above.²⁶⁴

²⁶⁰ Suprun, Yanova and Nosov, 63.

²⁶¹ Ittzés, *Vision Pit*. Liner Notes.

²⁶² The seventh *Koan* recorded on the *Vision Pit* album was not written down, but was created using flutes prepared with cork stoppers (Matuz uses similar preparations in his *Etudes*). In concert Ittzés performs a different ‘seventh’ *Koan*, which has also not been notated, based on the idea of two players passing the same flute between them. Gergely Ittzés, email to author, May 5, 2015.

²⁶³ Gergely Ittzés, *Koans*, kindly provided by composer.

²⁶⁴ Ibid.



Figure 3.25: Ittzés, *Koan No.4*, Key.²⁶⁵

The fourth *Koan* is a duet with two very distinct voices – much in the same way that koans are often a conversation between a master and student (see Figure 3.26).



Figure 3.26: Ittzés, *Koan No.4*, Line 1.²⁶⁶

Like most koans, Ittzés's *Koan No.4* ends illogically, presenting musical material that has not been used earlier in the piece. The final figure is a chromatic run, the

²⁶⁵ Gergely Ittzés, *Koans*, kindly provided by composer.

²⁶⁶ Ibid.

flute players fingering notes in unison but the “headless flute” part producing dissonant harmonies that clash hauntingly against the “normal” flute sound.



Figure 3.27: Ittzés, *Koan No.4*, Line 7.²⁶⁷

The remainder of the *Koans* also use unconventional sounds, though each doesn't contain more than a couple of different effects. In the fifth *Koan*, for example, the upper voice uses horn embouchure, overblown (for the most part) up to the first available overtone, the 12th. This sound blends with the normal flute sound in a distinctive, haunting way.

²⁶⁷ Gergely Ittzés, *Koans*, kindly provided by composer.

***Zhuang Zi's Dream* (1992)²⁶⁸**

Zhuang Zi's Dream, which Ittzés wrote for his graduation recital at the Liszt Academy, "is also a kind of koan."²⁶⁹ Though longer than the *Koans*, and written for solo flute, it is based on a similar structural principle. It is also the first of Ittzés's pieces that refers to an explicit literary program. There are two texts that could be considered 'programmatic inspiration' for this work. The first is a work by Hungarian poet Lőrinc Szabó, *The Dream of Zhuang Zi*, presented here in Adam Makkai's translation: 270

This poem has been removed for copyright or proprietary reasons.

²⁶⁸ When it was first printed, in Ittzés's own edition in 1993, the spelling *Chuang Tse's Dream* was used. It is also spelt like this on Ittzés's 1996 CD *Multiple Ego*. Gergely Ittzés, email to author, May 2, 2016.

²⁶⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

However, this poem was itself based on an earlier work, a passage from the ancient Chinese text, *Zhuang Zhou*, which Ittzés includes with the score under the title *About the Metamorphosis of Things*:

Once I, Zhuang Zhou, dreamt that I was a butterfly that flew about in happy joy. I knew nothing about Zhuang Zhou. Suddenly, however, I woke up and I was myself again, the real Zhuang Zhou. Now I am not sure whether it was Zhuang Zhou who dreamt that he was a butterfly or whether it is a butterfly which is now dreaming that it is Zhuang Zhou. Still, there must be some difference between Zhuang Zhou and a butterfly. And this is how things change. (Zhuang Zhou II. 12.)²⁷¹

²⁷⁰ Adam Makkai, *In Quest of the 'Miracle Stag': The Poetry of Hungary*, 2nd ed. (Urbana, Chicago & London: University of Illinois Press, 2000), 739.

²⁷¹ Ittzés, *Multiphonique Sound Poems*, 20.

It was a particular sound, however, not a specific text, that began the composition process. Ittzés explains:

I wanted to compose something for my final recital. I had something in my mind, like a general effect. These small intervals always were my favourites, I like the clarity and transparency of this sound.²⁷²

According to Ittzés, *Zhuang Zi's Dream* was written “very instinctively” and the association with the texts above was not really conscious at first, but Szabó’s poem and *Zhuang Zhou* were somewhere in the back of his mind.²⁷³ He reflects: “During composing, I had this strong feeling about this whole dream . . . I just realised how much they fit . . . the dramatic process of the story is one hundred percent covered by the piece.”²⁷⁴

It is not difficult to see these parallels between music and text. The slow oscillation of multiphonics that open *Zhuang Zi's Dream* (see Figure 3.28) “are like wing movements, very dreamlike, very much slowed down” and the dramatic moment at the *liberamente* marking (Figure 3.29) is the point at which the dreamer wakes.²⁷⁵ In addition, the alteration of two multiphonic fingerings bar to bar is an augmented version of the alteration between the single voice and the chord, both suggesting a certain back and forth movement.

²⁷² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²⁷³ Ibid.

²⁷⁴ Ibid.

²⁷⁵ Ibid.



Figure 3.28: Ittzés, *Zhuang Zi's Dream*, Line 1.²⁷⁶

Figure 3.29: Ittzés, *Zhuang Zi's Dream*, Lines 5-6.²⁷⁷

Following the *liberamente*, the pitches that open the piece (F natural and A natural) are brought a semitone closer together to create a minor third, which crunches dissonantly over a G natural drone, sustained using circular

²⁷⁶ Ittzés, *Multiphonique Sound Poems*, 19.

²⁷⁷ Ibid.

breathing (see Figure 3.29). In addition to being a more anxious reference to the flapping of butterfly wings, Ittzés explains that the oscillating notes represent the confusion of the dreamer, unsure if he is a butterfly or a man.²⁷⁸ The relationship between pedal point and alternating notes is flipped in the next passage with a sustained E in the upper voice and shifting D and C in the lower voice (see the beginning of Figure 3.30). This reversal represents Zhuang Zhou considering the other possible answer to the question.²⁷⁹

The final melody (see Figure 3.30) is played using an unusual side-blown technique, developed through experimentation from the technique Ittzés uses in the duet for one flute, *What You Are Fed Up With* from *Two Breath-Taking Flute Duets* (1991).²⁸⁰

²⁷⁸ Gergely Ittzés, email to author, May 2, 2016.

²⁷⁹ Gergely Ittzés, email to author, May 22, 2016.

²⁸⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

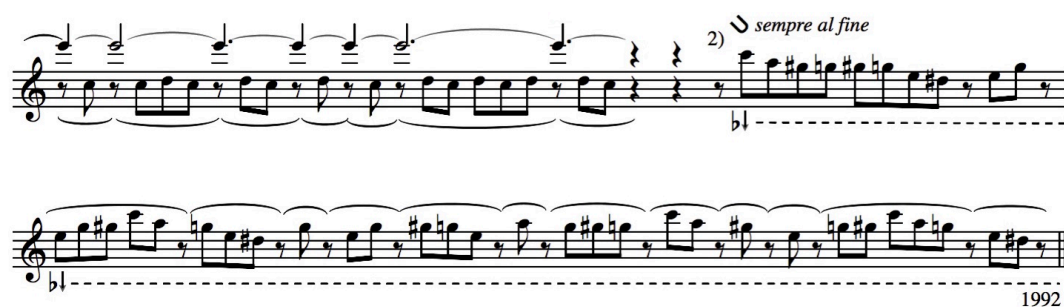


Figure 3.30: Ittzés, *Zhuang Zi's Dream*, Lines 8–9, Side Blown Embouchure Technique.²⁸¹

Ittzés describes this effect as “a very characteristic sound recalling ethnic flutes.”²⁸² In the interview with Pattillo, Ittzés explains that this side blown-technique, whether at the end of the flute as in *What You Are Fed Up With*, or at the mouthpiece, is the way “one plays the Arabic ney or Bulgarian kaval. Any simple tube can be made to sound in this way.”²⁸³ This technique creates an exotic effect, different from the material used in the rest of the work, which corresponds to the final line of *About the Metamorphosis of Things*, “And this is how things change.”²⁸⁴

The conclusion of *Zhuang Zi's Dream* is similar to the *Koans* in that the ending does not quite follow logically from what has come before, this answer repeats the rhythm of the questions while introducing a new tone

²⁸¹ Ittzés, *Multiphonique Sound Poems*, 19.

²⁸² Ibid., 20.

²⁸³ Pattillo, 6.

²⁸⁴ Ittzés, *Multiphonique Sound Poems*, 20.

colour and a new, unknown scale (a result of the fingerings used and the acoustic idiosyncrasies of playing the flute in this unusual way). Despite the remarkable correspondence of structure and narrative, Ittzés admitted, “I don’t remember at which point I recalled the story and the poem, but I think this is like the moment of inspiration.”²⁸⁵ Whether or not it was Ittzés’s initial intention to base the work on these texts, by naming the work *Zhuang Zi’s Dream* and associating it with *The Metamorphosis of Things* in the score, he has linked them inexorably.

***Projections* (1992–1993)**

Dedicated to Hungarian flutist Zoltán Gyöngyössi, *Projections* is a virtuosic work inspired by visual effects and the play of light. Ittzés writes:

Projections borrows both its title and the structure of its elements from visual patterns. An object casts different shadows depending on where the light comes from, apparent distances change in perspective; intervals, durations and timbres are varied here in the same way.²⁸⁶

The opening of *Projections* evokes the reflection and refraction of light through widening and contracting intervals as well as alternating tone colours (see Figure 3.31).

²⁸⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

²⁸⁶ Ittzés, *Multiphonique Sound Poems*, 5.

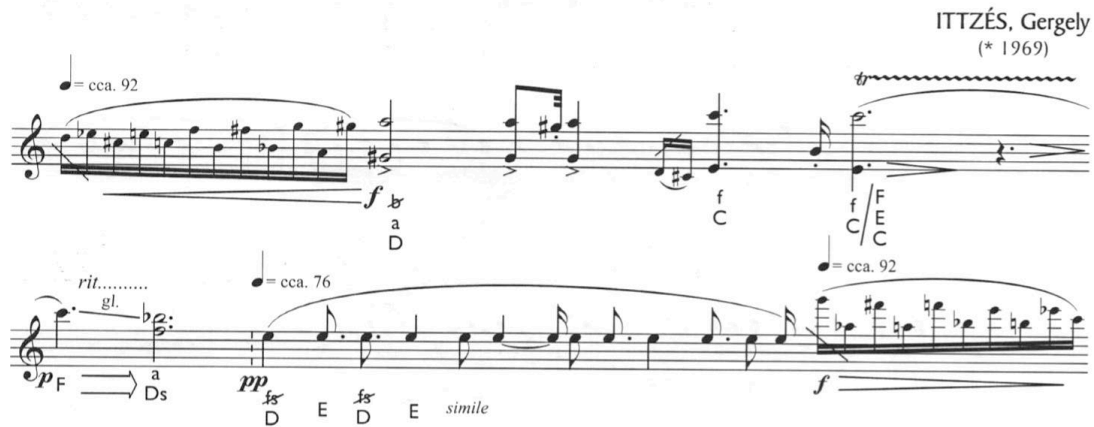


Figure 3.31: Ittzés, *Projections*, Lines 1–2.²⁸⁷

Referring to the passage in Figure 3.31, Budai writes:

The single opening D2 above is “stretched” into a minor 9th multiphonic by the gradual widening of the unison in both directions through semitones. The distance is further increased as minor thirds take the interval to a minor 13th. The perspective is narrowed again, as the phrase concludes on a perfect fourth followed by a unison on an E2.²⁸⁸

The second line of Figure 3.31 also illustrates a change of perspective, this time created by timbral shifts. The repeated E natural in the second line is produced using two different fingerings: one is the regular E fingering, while the other is a non-standard fingering that produces the same pitch but with a slightly more

²⁸⁷ Ittzés, *Multiphonic Sound Poems*, 12.

²⁸⁸ Budai, 221.

muted sound. Changes in perspective also occur in durations. Ittzés elaborates: “the capricious alteration of two note lengths in a 3:4 ratio also represents two different point of views of the same thing. Like alternately opening and closing the right and left eye, a typical game of bored children.”²⁸⁹

The shimmering tremolos in Figure 3.32 further evoke flickering light sources, while line 6 sees the beginning of a gesture that, according to Ittzés, “symbolises the completion of the two-part possibilities of the flute.”²⁹⁰ In this section, all twelve chromatic pitches appear like flashes of light in harmony above a steady A natural drone.

²⁸⁹ Gergely Ittzés, email to author, May 2, 2016.

²⁹⁰ Ittzés, *Multiphonique Sound Poems*, 5.

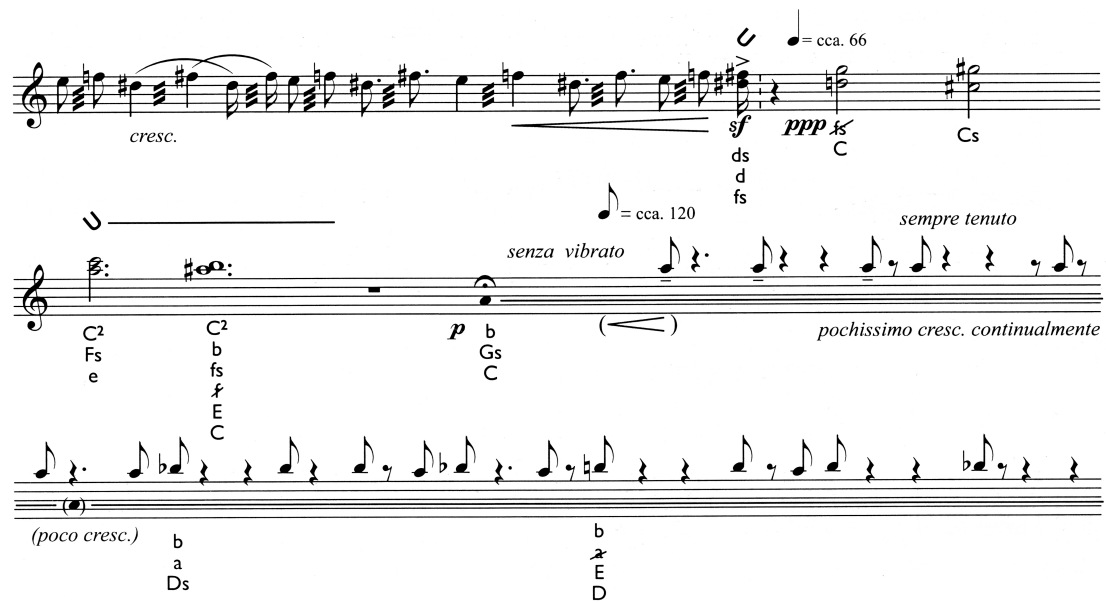


Figure 3.32: Ittzés, *Projections*, Lines 5-7.²⁹¹

The A is sustained using circular breathing. This creates an effect similar to that achieved by instruments that comprise multiple pipes, such as the launeddas and arghūl. With these instruments one pipe sustains a continuous drone while the melody is played on the other pipe or pipes.²⁹²

This section leads into a further interplay of perspectives on dynamic, duration, timbre and pitch, including a multiphonic glissando in which the two voices slide away from each other (see Figure 3.33).

²⁹¹ Ittzés, *Multiphonique Sound Poems*, 12.

²⁹² Angus McPherson and Carolyn Philpott, "Circular Breathing: Expanding Musical Possibilities for Flute Players and Composers," *Journal of Music Research Online* 7 (2016): 8.

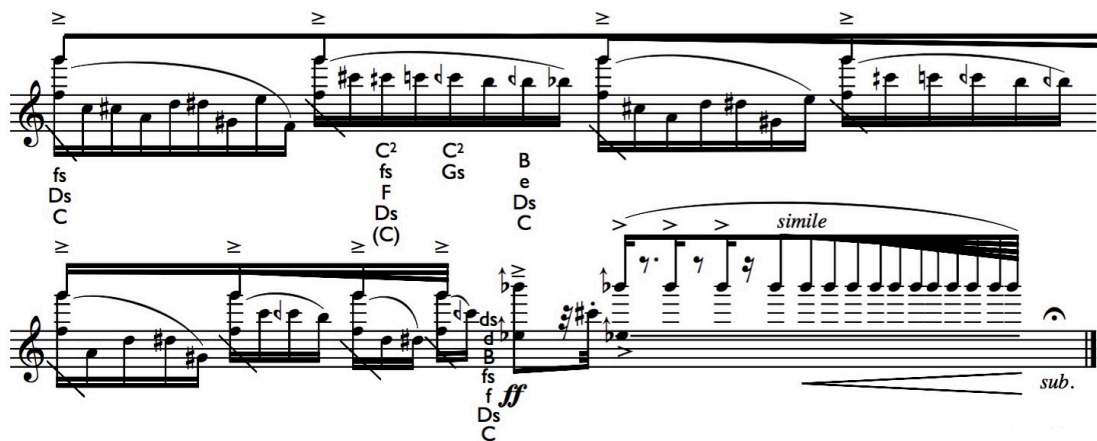


Figure 3.34: Ittzés, *Projections*, Lines 22-23.²⁹⁶

The final gesture (see Figure 3.34) is a dramatic accelerando and crescendo on a multiphonic of two pitches, a twelfth apart. According to Ittzés, the whole piece is constructed of simple, objective elements following each other without emotion.²⁹⁷ However, unexpected interruptions and increasing speed, intervals, dynamic and intensity in general, come together to create a powerful, dramatic effect.

***Vision Pit* (1994)**

Vision Pit is a continuation of Ittzés's exploration of spiritual and literary ideas, though it takes a very different form to Ittzés's previous work. It is also a useful

²⁹⁶ Ittzés, *Multiphonique Sound Poems*, 14.

²⁹⁷ Gergely Ittzés, email to author, May 2, 2016.

demarcation between Ittzés's early work and his more recent compositions, and marks the end of his formal study. Ittzés wrote *Vision Pit* during a residency at the Banff Centre for the Arts in Canada in autumn 1994. He applied for the program with a general idea of the project he wanted to undertake, but described the process as one of discovery.²⁹⁸

The piece was inspired by Richard Erdoes' 1972 book *Lame Deer, Seeker of Visions*, a collaboration between the author and native American John Fire Lame Deer of the Lakǵóta tribal group. Ittzés describes the scenario, inspired by a scene from this book, upon which *Vision Pit* is based:

The Sioux Indian shaman regularly goes up to the mountains for a so-called Vision Quest. He sits in a pit for a few days with no nourishment and soon ends up in a different state of mind in which spirits start speaking to him. In fact, in the process of looking for his successor, he searches and finds the appointed [fifteen-year-old] boy and takes him to the Vision Pit where he leaves him alone under the same circumstances. In the state of desperation caused by fear, hunger and loneliness the boy will soon lose consciousness and start communicating with the world of spirits. Through this communication he is supposed to receive his shaman name as well as the dedication for undertaking the mission of a shaman. When the old wizard returns he finds a different person in the pit, ready

²⁹⁸ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

to begin the process of inheriting all the knowledge collected by his master.²⁹⁹

Vision Pit was created using the facilities available at the Banff Centre and was mostly improvised. “Almost nothing is composed,” he says, the score is “merely a sketchy blueprint for myself without real notes (except for one short section). Instructions, fingerings, descriptions put in time frames.”³⁰⁰ The work was recorded on four tracks and Ittzés explains:

It is like a piece of electronic music which exists only as a recording. Perhaps it could be elaborated for live performance but since it includes no normal flute sounds at all I would need three equally trained colleagues to play with. And, of course, a lot of work to make the score understandable for them. In addition, some advantages of the studio recording could hardly be reconstructed on stage.³⁰¹

This twenty-seven minute long work is nonetheless important in understanding Ittzés’s catalogue of flute works, as the musical material is based primarily on sounds created by the flute. The final result was different from how Ittzés had imagined it: “Although the original idea was to make a quadrophonic work in which the different parts are moving around the listener, for the recording I could only make a real-time stereo mix to evoke that spirit.”³⁰² He elaborates,

²⁹⁹ Ittzés, *Vision Pit*. Liner Notes. Ittzés clarifies that the age specified in the original liner notes is incorrect, the boy is supposed to be around fifteen years old. Gergely Ittzés, email to author, May 2, 2016.

³⁰⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁰¹ Ibid.

³⁰² Ittzés, *Vision Pit*. Liner Notes.

“We made a real-time mix together with Garnet Willis, a Canadian composer, controlling the sliders manually. It was actually improvised but I’m quite satisfied with this version. And at least in one dimension, the parts move.”³⁰³

In addition to the flute, Ittzés drew on other sound sources, including a didgeridoo-like instrument: “It’s not a real didgeridoo, it’s just a plastic tube. I needed a low E flat, so I cut it.”³⁰⁴ He also employed a form of “diphonic singing” a vocal technique that uses overtones, which he learnt at a course he attended in his twenties: “Dividing your mouth cavity into two with your tongue, you can change the overtones by moving your tongue.”³⁰⁵ Both of these techniques were used in the final moments of the work, with Ittzés’s compositional approach not dissimilar to that of the French Spectral composers like Gérard Grisey (1946–1998). Ittzés explains, “The end of the piece is wholly [made up of] different ways of creating overtone systems on the E flat.”³⁰⁶ Ittzés suggests that the work is best experienced through headphones as *Vision Pit* requires “undivided attention from the listener” and he recommends listening “in quite, focussed circumstances.”³⁰⁷

Just as *Vision Pit* explores ideas of maturity and coming of age from Erdoes’ book, it also marks a turning point in Ittzés’s work as a composer and a flutist. Ittzés showed several of his early compositions, the *Just a Tube* etudes and the first

³⁰³ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁰⁴ Ibid.

³⁰⁵ Ibid.

³⁰⁶ Ibid.

³⁰⁷ Ittzés, *Vision Pit*. Liner Notes.

version of the *C-A-G-E Fantasy and Fugue* to the important Hungarian composer and conductor, Peter Eötvös.³⁰⁸ Devastatingly, Eötvös' judgement was that what Ittzés was doing was "not real composition."³⁰⁹ This conversation with Eötvös had a significant effect on Ittzés.³¹⁰ He explains, "There were many years when I didn't play *Just a Tube* and *C-A-G-E*, partly because of Eötvös's comments."³¹¹ Ittzés's later compositions became more complex and mathematical, and in Ittzés's words, "less monothematic."³¹² In our interview Ittzés summed it up, "I think I expect more from my compositions than just to sound good."³¹³ Thus the composer emerged from the Vision Pit after facing his own trials, and began to approach his compositions in a different manner. From 1994 onwards, Ittzés's composition became less frequent, and the impetus for composing tended to come from external sources such as commissions, or music for particular events or recordings, rather than from the raw inspiration and desire that had characterised the work of his youth. Nonetheless, many of the hallmarks of

³⁰⁸ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014. Eötvös worked with Stockhausen and conducted the opening concert of IRCAM in Paris at the invitation of Pierre Boulez. For more information on Eötvös, see: Martina Honna, "Eötvös, Peter," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 27, 2016,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08873>.

³⁰⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³¹⁰ Ittzés also showed his work to another significant Hungarian composer, György Kurtág, who apparently really liked the *Etudes* and *Zhuang Zi's Dream* but wasn't so impressed with *Mr Dick is Thinking in Terms of a Blues Pattern*. Gergely Ittzés, email to author, May 24, 2016.

³¹¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014. Ittzés explains that despite his critical assesment, Eötvös was still supportive, several times asking Ittzés to perform a work he had written at UZME Chamber Ensemble concerts Eötvös conducted. Gergely Ittzés, email to author, May 24, 2016.

³¹² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³¹³ Ibid.

Ittzés's earlier work can be found in his compositions after 1994 (which will be explored in the next chapter), such as a preoccupation with polyphony on the flute, a dry sense of humour, and an interest in the spiritual aspects of music.

Chapter 4: 1994–2012

Ittzés describes his academic years as his most “creative and fruitful,” in the sense that compositions came to him more instinctively.³¹⁴ From around 1994 onwards, the composition process required much more work, and the composer to be “a lot more conscious.”³¹⁵ While Ittzés admits that this slowed him down, he sees the compositions from after this time as better constructed.

Ittzés’s more mature works have tended to have their conception not so much in ‘pure inspiration’ as in external factors. Though he composed less frequently, he says, “one gets bored with his own compositions, so I felt like writing new ones to refresh the possible repertoire when I am expected to play something written by myself; and there are some other influences or reasons to start work on a piece.”³¹⁶

Ittzés’s reputation as a composer had grown by this point and his composing, while less frequent than in his student days, tended to be for particular events, purposes, competitions or commissions. This period begins with *L’effet Doppler*, written as a ‘bonus track’ for a CD of works by Franz Doppler and culminates in the high-profile commission of *Totem* (2012) for the National Flute Association (USA). Many of the elements in Ittzés’s earlier works, such as the use of polyphony, adventurous use of new techniques and references to the music and

³¹⁴ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³¹⁵ Ibid.

³¹⁶ Ibid.

sound-worlds of other cultures, have been developed even further in his more recent works. There are often gaps of several years between each work composed. They will be presented here in chronological order, as in Chapter 3, to clarify the progression of ideas and continued development of Ittzés's compositional style.

***L'effet Doppler* (1994)**

Ittzés wrote *L'effet Doppler* for a CD of flute works by flutist, composer and conductor, Franz Doppler (1821–1883).³¹⁷ The CD, Ittzés's first classical CD (he had recorded previously with the jazz-rock group, Talizman), was recorded when he was 25.³¹⁸ Based on the style of nineteenth-century salon music, *L'effet Doppler* is a theme and variations in which Ittzés uses contemporary techniques and sounds over a traditional structure. Ittzés wrote the liner notes for the recording, which feature a short essay, 'On 19th Century Salon Music', that concludes with a paragraph on *L'effet Doppler*:

My own composition on this recording is an experiment with the possibility of alloying the spirit of an instrumental composer of the last century with one from our time. Both worked with the most up-to-date knowledge of the instrument and tried to employ as musical elements all the possibilities offered by the instrument. Modern flute technique and two-part playing were not totally unfamiliar to romantic flutists. This is

³¹⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

³¹⁸ Ibid.

proved by a piece with double stops published in Vienna in 1824 by the French George Bayr. This novelty did not become popular in its time, partly because of its technical difficulties but also because the aesthetics of the age did not tolerate multiphonics which sounded different from the accepted flute sound. Still, I think the piquancy of the experiment is worth a short piece which, at the same time, is a playful tribute to the memory of the flute virtuosi of the past.³¹⁹

L'effet Doppler, even more so than *Mr Dick is Thinking in Terms of a Blues-Pattern* (1991) demonstrates Ittzés's dry humour and is filled with both subtle and more obvious musical jokes. Ittzés writes, "Some intended exaggerations remind the listener that the piece was created at the end of the 20th century (and that I have written this 'fake paraphrase' in a humorous mood)."³²⁰

The full title, *L'effet Doppler: Une fantaisie multiphonique pour flute seule dans le style romantique* (The Doppler Effect: A Multiphonic Fantasy for Solo Flute in the Romantic Style), developed with the help of Swiss flutist Auréle Nicolet, is itself a joke, formulated "because Doppler liked long French titles."³²¹

The first musical joke appears in the opening fanfare: The opening A natural is presented as a tonic, and this is further reinforced by the arpeggiated grace notes that arrive first on the third (C#) and then the 5th (E) of an A major arpeggio.

³¹⁹ Gergely Ittzés, *Franz Doppler: Works for Flute* (Budapest: Pannon Classic, 1994). CD. Liner Notes.

³²⁰ Gergely Ittzés, *Multiphonique Sound Poems: Works for Flute Solo* (Budapest: Akkord, 2008), 5.

³²¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

This strong sense of tonic is gradually destabilised as the grace notes land on the 7th, 9th and then 11th of the chord (See Figure 4.1).

The musical score consists of three staves. The first staff begins with a forte (*f*) dynamic. The second staff includes a decrescendo (*dim.*) marking. The third staff concludes with a piano (*pp*) dynamic. Below the staves, a series of chord symbols are provided: *fs* D, *f* Cs, *e* C, *ds* d F, *b* Fs F Cs, and *cs* Gs E Ds C.

Figure 4.1: Ittzés, *L'effet Doppler*, Lines 1-3.³²²

After the declamatory start, the introduction anachronistically peters out with another joke: a series of diminished chords. Ittzés explains, “Doppler loved diminished chords,” so he decided to take them to extremes. The number of the notes in the arpeggio decreasing from twelve to two creates a humorous effect. It almost gives a paradoxical feeling of *accelerando* as the low Ds follow each other in quicker and quicker succession, in a similar truncation of material to that used in the end of *Projections* (1992-93), discussed in Chapter 3. As in *Mr Dick is Thinking in Terms of a Blues Pattern* (1991), Ittzés is skirting the line between

³²² Ittzés, *Multiphonique Sound Poems*, 8.

tribute and send-up. Soft multiphonic chords prepare a very conventional V-I cadence into the D minor theme (Figure 4.2), revealing A major to have been the dominant.³²³

Andante

The musical score consists of two staves in 8/8 time, marked 'Andante'. The top staff starts with a mezzo-forte (mf) dynamic and contains a series of multiphonic chords. The bottom staff starts with a mezzo-piano (mp) dynamic and includes a forte (f) section. Chord symbols are provided below the notes, such as 'ds a ds d', 'B F E Cs', 'Ds Gs C', and 'cs b a f'. The tempo is marked 'Andante'.

Figure 4.2: Ittzés, *L'effet Doppler* Lines 4-5, Main Theme.³²⁴

Musically and harmonically, the theme is very conventional and consonant. Ittzés's use of multiphonics, however, mean that the harmonies are provided by the single flute – à la double-stops on the violin – and the unusual timbre of the multiphonics creates a haunting intersection of a traditional musical style with contemporary sounds.³²⁵ Ittzés discusses his straddling of modern and older

³²³ Ittzés explains that D was a typical key for Doppler, citing the examples of the *Fantaisie Pastorale Hongroise*, Op.26, and the Concerto in D minor for two flutes. Gergely Ittzés, email to author, May 5, 2016.

³²⁴ Ittzés, *Multiphonique Sound Poems*, 8.

³²⁵ Ittzés explains the acoustic reasons for the unusual timbre of multiphonics in the *Flouble* "User's Guide," describing the phenomenon as "timbre dissonance."

musical traditions, writing that *L'effet Doppler* “mostly follows the world of form, harmony and melody of the virtuoso salon variations by Doppler which were influenced by the Hungarian-Gypsy dance music, the ‘Verbunk’ style.”³²⁶

However, “the modernity of the piece is underlined by the rich technical means: treating the two-part sounds as an example, extending the range, using effects similar to flageolets and pizzicato which remind us of Romantic violin playing rather than Doppler’s flute playing.”³²⁷ *L'effet Doppler* is thus an elaborate and clever exploration of this intersection between the past and the present.

In Line 9 (see Figure 4.3), the harmony begins to splinter apart, the intervals become wider and increasingly atonal, slipping the bonds of Romantic tonality.



Figure 4.3: Ittzés, *L'effet Doppler* Line 9.³²⁸

The atonality reaches its peak in the first bar of Line 10 (see Figure 4.4) presenting eleven of the twelve chromatic pitches, before the music suddenly

Gergely Ittzés, *Flouble*, DVD-ROM (Budapest: Ittzés, 2012), *Flouble_usersguide.pdf*.

³²⁶ Ittzés, *Multiphonique Sound Poems*, 5.

³²⁷ Ibid.

³²⁸ Ibid., 8.

settles into a very conventional transposition to the relative major, F, in the final bar of the line.



Figure 4.4: Ittzés, *L'effet Doppler*, Line 10.³²⁹

The F major section, as well as the ubiquitous multiphonics, includes a bass line of key-clicks (with the mouthpiece completely closed, causing them to sound a major seventh below the written note) marked with “x” note-heads and the sounded pitch and then tongue-rams (also sounding a major seventh below) marked with triangle noteheads and the sounded pitch (see Figure 4.4 and Figure 4.5) as the tonality sinks back into D minor. Here the harmony is conventionally Romantic and it is the timbral material that sounds modern.

³²⁹ Ittzés, *Multiphonique Sound Poems*, 9.



Figure 4.5: Ittzés, *L'effet Doppler*, Lines 11-13.³³⁰

The section ends with short glissandi and a series of right-hand key clicks that allow the flutist to dry her or his mouth and mouth-piece after the tongue rams.³³¹ Here Ittzés's humour is more overt, although in performance (at least in the video of *L'effet Doppler* he recorded for YouTube) he delivers these musical jokes with a deadpan mien that borders on severity.³³²

The key clicks introduce a canon-like variation in which Ittzés uses multiphonics to create two independent voices on the flute (see Figure 4.6).

³³⁰ Ittzés, *Multiphonique Sound Poems*, 9.

³³¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

³³² Gergely Ittzés, "L'effet Doppler / Ittzés," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=1klsiv3EF00>.

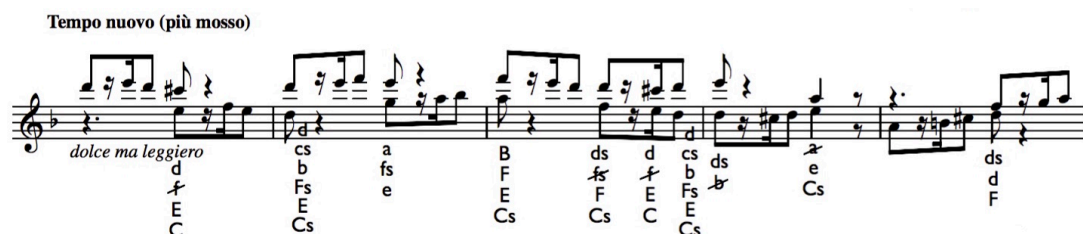


Figure 4.6: Ittzés, *L'effet Doppler*, Line 14.³³³

As in earlier sections, the traditional or tonal soon gives way to the sound of the avant-garde; here the metric structure departs from the written six-eight time as the imitations begin entering one note earlier than expected (see Figure 4.7).

Figure 4.7: Ittzés, *L'effet Doppler*, Lines 16-17.³³⁴

³³³ Ittzés, *Multiphonique Sound Poems*, 9.

³³⁴ Ibid.

The motifs shorten to five-eighth and later to four-eighth time, leading to a flourishing broken dominant second chord of E flat major, the Neapolitan key in D. This is the starting point of a free cadenza, which goes through several modulations before resting on the dominant of D (A major), before the main theme returns. In this iteration, the theme, in D, is presented in the style of a Hungarian csárdás (see Figure 4.8), with the dance style's distinctive emphasis on the second beat of the bar.

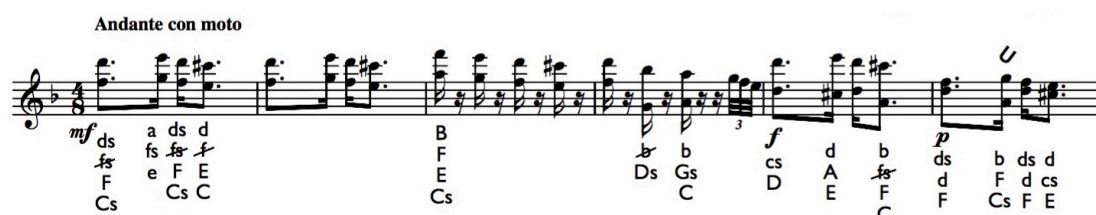


Figure 4.8: Ittzés, *L'effet Doppler*, Line 23, Csárdás.³³⁵

The use of the csárdás is another reference to Doppler, who employed one in his *Fantaisie Pastorale Hongroise*, Op.26 (Mainz, n.d.). Ittzés remarked that Doppler's csárdás is the most well-known csárdás for flute players – but very few players are actually aware that it is a csárdás.³³⁶ The metric change of the same melody from six-eighth to two-four is a refreshing effect just like the key change in the next section, from D minor to D major, the variation consisting of the main notes

³³⁵ Ittzés, *Multiphonique Sound Poems*, 10.

³³⁶ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

of the theme accompanied by tremolo movements (as in the beginning of Figure 4.9), a very typical texture in salon pieces.³³⁷ In this case we hear real and implied polyphony at the same time.

The acoustic “Doppler Effect” of the title, though it seems to have been chosen primarily for reasons of word-play, makes an appearance before the finale, the flutist using a pitch bend to imitate the sound of a passing siren (see Figure 4.9), using the same technique as in *Etude No.2: Flute Machine Etude (Flute Roll Music)* discussed in Chapter 3.

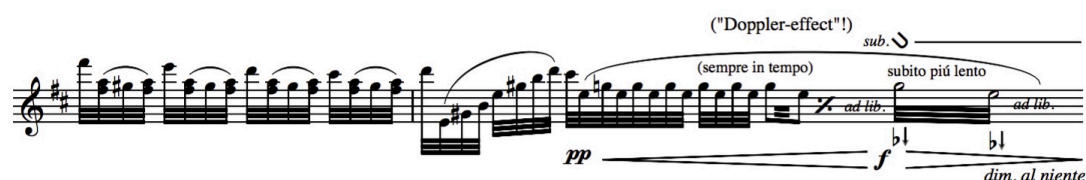


Figure 4.9: Ittzés, *L'effet Doppler*, Line 30, The Doppler Effect.³³⁸

After the 'ambulance had passed', slowed down fragments of the theme appear in various keys as a kind of reminiscence (see Figure 4.10).

³³⁷ Gergely Ittzés, email to author, May 5, 2016.

³³⁸ Ittzés, *Multiphonique Sound Poems*, 11.



Figure 4.10: Ittzés, *L'effet Doppler*, Line 31.³³⁹

The final note is a low D played as air noise. Because of the preceding notes, D here feels like the dominant to G minor, but in the finale it immediately becomes the tonic of D major (see Figure 4.11). This is almost the opposite of the effect used in the opening passage of *L'effet Doppler*, where the tonic turns out to have been the dominant. The virtuosic final variation of *L'effet Doppler* uses tongue-pizzicato to imitate the sound of a violinist using Left Hand Pizzicato (see Figure 4.11), another example of Ittzés using extended techniques to conjure up an older sound-world. It is also another overt example of Ittzés using extended techniques to transcend the limitations of the flute and borrow from the music of other instruments.

³³⁹ Ittzés, *Multiphonique Sound Poems*, 11.



Figure 4.11: Ittzés, *L'effet Doppler*, Line 32, Tongue Pizzicato.³⁴⁰

The finale builds to the final joke in this piece, what Ittzés described in an interview as a “*salto mortale*” (“deadly leap” – circus parlance for an impressive and dangerous jump or somersault), almost certainly the largest leap in the entire flute repertoire, from F#4 down to a D natural below the flute’s conventional range (see Figure 4.12). The lower pitch is achieved using the horn embouchure, which sounds a major seventh below the written, or fingered pitch.³⁴¹

³⁴⁰ Ittzés, *Multiphonique Sound Poems*, 11.

³⁴¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

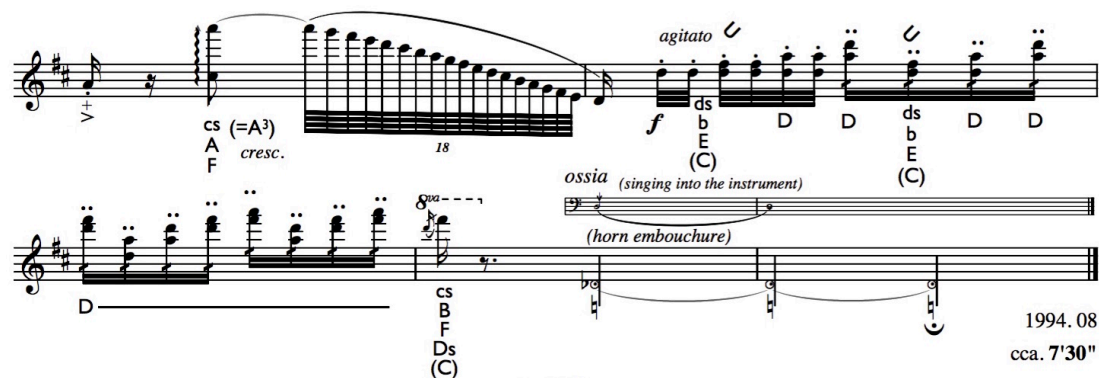


Figure 4.12: Ittzés, *L'effet Doppler*, Lines 35-36, salto mortale.³⁴²

Just as Doppler used the most ‘up to date’ techniques in his compositions, Ittzés has harnessed the cutting edge of contemporary flute techniques to create a challenging, virtuosic and entertaining showpiece. As he writes in the liner notes to *Franz Doppler: Works for Flute*:

Virtuosity is not only a power demonstration of the muscles but also the refinement of the ear and the nerves which control those muscles. It can only be achieved through laudable and remarkably hard work. Real virtuosity is never mechanical, its beauty lies in the fact that it can react in a split second to the musical positioning of each single tone and can clarify simple, yet musical relations. And this is a musical virtue.³⁴³

³⁴² Ittzés, *Multiphonique Sound Poems*, 11.

³⁴³ Ittzés, *Franz Doppler: Works for Flute*. Liner Notes.

Pi – Transcendent (circa 1994)

An unpublished work by Ittzés from this era is based on mathematical principles but produces an almost spiritual performance. *Pi – Transcendent* is based on the number Pi, or π , the ratio of a circle's circumference to its diameter and is therefore theoretically infinite in length (see Figure 4.13).³⁴⁴

π , transzcendens - részlet
meditációzene fuvolára

(1 \approx 1 sec.)

Ittzés Gergely

The musical score is handwritten and consists of three staves. Above each staff, the digits of Pi are written: 3, 1, 4, 1, 5, 9, 2, 6, 5, 3, 5, 8, 9, 7, 9, 3, 2, 3, 8, 4, 6. The notes are written in a simplified, handwritten style, often using letters (A, B, C, D, E, F, G) instead of standard musical notation. The key signature is one flat (B-flat).

Figure 4.13: Ittzés, *Pi – Transcendent*, Lines 1-3.³⁴⁵

³⁴⁴ Gergely Ittzés, email to author, May 5, 2016.

³⁴⁵ Gergely Ittzés, *Pi – Transcendent*, kindly provided by composer.

The work consists of soft multiphonics of different lengths – durations, intervals and steps are all determined by Pi (see Figure 4.13).³⁴⁶ *Pi – Transcendent* was first performed on March 2, 1995 but the exact date of composition is unknown.³⁴⁷ According to Ittzés, the work can be associated with the ideas of the Hungarian New Music Studio, where composers would often decide upon certain rules to determine notes, in order to establish an objective and unquestionable basis for the composition, rather than making subjective decisions.³⁴⁸ In this case, everything is determined by the digits of Pi except for the registers, and therefore the melodic direction.³⁴⁹ The result is a deeply meditative series of delicate multiphonics of various lengths. Ittzés has only ever realised the first ten minutes of the work but it could potentially continue indefinitely.³⁵⁰

***Canon in the Deep* for three flutes (1996)**

Canon in the Deep continues Ittzés's exploration of polyphony, this time on three flutes, rather than one. *Canon in the Deep* appeared on a CD of works by Hungarian composer József Sári, *Mill of Time or the Art of Canon*, featuring Sári's works for multiple flutes, all performed by Ittzés (Ittzés plays every part using

³⁴⁶ Gergely Ittzés, email to author, May 5, 2016.

³⁴⁷ Gergely Ittzés, email to author, May 24, 2016.

³⁴⁸ Ibid.

³⁴⁹ Ibid.

³⁵⁰ Gergely Ittzés, email to author, May 5, 2016.

overdubbing).³⁵¹ Unlike *L'effet Doppler* (1994), *Canon in the Deep* was not composed specifically for the CD, but three years earlier, although Ittzés acknowledges that the work was influenced by Sári.³⁵²

Ittzés describes his introduction to Sári's music in the introduction to *Canons for Homogenous Instruments*, a collection of Sári's pieces that Ittzés edited:

It can be said that I inherited the love of Sári canons. As a student I participated in various flutists' meetings, festivals and camps and there were always some photocopies of the manuscript of the *Mill of Time* lying about. Three or four enterprising teachers or students were always ready to play these enlightening character pieces which were ideal for any occasion and offered the joy of communal playing. Since I was deeply impressed by the sound as well as the order and humanity inherent in these works, and probably also because I did not find the casual performances satisfying, I started seeking opportunities to perform them on stage with appropriate preparation.³⁵³

Ittzés says in his interview with the author:

Sári's music really influenced me very much. I feel very sympathetic with his way of thinking, his compositions, particularly the proportion

³⁵¹ Gergely Ittzés, *József Sári: Mill of Time or the Art of Canon* (Budapest: FONO Records, 1999). CD.

³⁵² Gergely Ittzés, email to author, May 5, 2016.

³⁵³ Ittzés in József Sári, *Canons for Homogenous Instruments* (Budapest: Akkord Music Publishers, 2012), 12.

between the rational approach and intuition – very clear combinations of simple ideas that build to create complex structures.³⁵⁴

Budai documents Ittzés's collaboration with Sári on Sári's *Legend* (1995), a work written at Ittzés's request (and dedicated to him) for a recital of Sári's flute compositions that Ittzés organised.³⁵⁵ Sári used Ittzés's Chart of Double-Stops for the multiphonics in *Legend*.³⁵⁶ More recently, Ittzés edited collections of Sári's music, *Six Concert Pieces for Flute* and *Canons for Homogenous Instruments* and in 2015 the publication of works for flute and piccolo.³⁵⁷ In his introduction to the edition of canons, Ittzés writes:

These pieces are never just stylistic etudes. They are characterised by an easily discernible, individual, and definitely contemporary sound world. Their melodic, rhythmic and harmonic features unite most of the styles of 20th century music, from the Second Viennese and Darmstadt schools to repetitive and minimal music.³⁵⁸

This description of Sári's music could easily be a description of Ittzés's own music, or musical ideals, as his work also traverses numerous styles and sound worlds. Ittzés makes his admiration for Sári's work, and his sense of affinity as a composer, clear in these lines:

³⁵⁴ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁵⁵ Budai, 124.

³⁵⁶ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁵⁷ József Sári, *Six Concert Pieces for Flute* (Budapest: Akkord Music Publishers, 2011); Sári, *Canons for Homogenous Instruments*. József Sári, *Novellette No.8; Epigraph; Birdsong at Sunset* (Budapest: Akkord Music Publishers, 2015).

³⁵⁸ Ittzés in Sári, *Canons for Homogenous Instruments*, 12.

Today, when I play Sári's works, I find his musical gestures so unequivocal, the clarity of structure so analogous to my concept that I feel as if I were playing my own music. Not that I am able to compose at his level but because I identify so completely with his imagination. (Let me add that the composer has confirmed my impression several times.)³⁵⁹

A homage to Sári, *Canon in the Deep* begins with what appears to be a relatively conventional canon, at least in terms of structure, but the opening later turns out to have been a kind of introductory pre-canon. The theme of the introduction is stated in the Flute 1 part (see Figure 4.14).



Figure 4.14: Ittzés, *Canon in the Deep*, bars 1-12.³⁶⁰

The title *Canon in the Deep* refers to the three different techniques used, all of which produce a short attack sounding pitches below the conventional flute

³⁵⁹ Ittzés in Sári, *Six Concert Pieces for Flute*, 3. Translated by Kata Ittzés Kövendi.

³⁶⁰ Ittzés, *Flouble*. Ittzés_Canon In The Deep.pdf. The scores for *Canon in the Deep* (1996) and *Double Raga* (2011) are published as PDF documents available on the *Flouble* DVD.

register.³⁶¹ In the first section of the work, each flute uses one of these techniques: Flute 1 uses key clicks with the embouchure hole covered, Flute 2 uses the 'horn embouchure' technique and Flute 3 uses tongue rams. Each of these techniques blocks the opening of the embouchure hole, causing the pitches produced to sound a major seventh below the notes written and fingered.



Figure 4.15: Ittzés, *Canon in the Deep*, bars 25-30.³⁶²

As a result of the acoustic set-up of the flute, there are eleven chromatic pitches that can be produced using these 'deep' sounds – the highest fingering on which the techniques sound effective is B flat 2.³⁶³ The eleven pitches are organised in three groups. The first group consists of B flat, A, G and E, and the second group its mirror: C, C sharp, D sharp and F sharp. Both of these groups are made up of gradually increasing intervals: minor second, major second and minor third. The

³⁶¹ Gergely Ittzés, email to author, May 5, 2016.

³⁶² Ittzés, *Flouble*. Ittzés_Canon In The Deep.pdf.

³⁶³ Gergely Ittzés, email to author, May 5, 2016.

third group consists of the remaining three pitches, which form a diminished triad: D, F and A flat. At the beginning of the piece, the three groups are separated by the three different techniques as well as by the three players. Later, the flutists have to switch between the note groups and, as a result, the techniques in a virtuosic way. At bar 25 – the Flute 3 entry (see Figure 4.15) – the “real” canon theme is born, created by the hocket-like technique that shares the melody across the three voices.³⁶⁴

Figure 4.16: Ittzés, *Canon in the Deep*, bars 37-48.³⁶⁵

³⁶⁴ Gergely Ittzés, email to author, May 5, 2016.

³⁶⁵ Ittzés, *Flouble*. Ittzés_Canon In The Deep.pdf.

This canon theme is then condensed into a single voice, Flute 1, using a combination of all three techniques (the theme in its entirety runs from bar 37 to bar 48). The canon operates with all three voices playing the theme in the same key and register, however, each flute part is “transposed” in the sense that they all begin the theme using the technique (and therefore timbre) that was associated with each voice line at the beginning of the piece. Each voice is therefore unique, despite presenting the same theme in canon at four bar intervals (see Figure 4.16). In the final section, each player returns to their original playing technique, repeating the theme but no longer dividing the tonal system into three different groups (see Figure 4.17).



Figure 4.17: Ittzés, *Canon in the Deep*, bars 76-80.³⁶⁶

³⁶⁶ Ittzés, *Flouble*. Ittzés_Canon In The Deep.pdf.

Throughout the course of *Canon in the Deep*, the fragmented elements of the opening meet to form a single voice, create a continuous line and finally assimilating completely.

Flute Variations (1997)

Flute Variations was composed in 1997 and is a solo composition written for flute, piccolo, alto flute and bass flute. As with *L'effet Doppler* (1994) and *Canon in the Deep* (1996), *Flute Variations* was composed for a specific purpose, although this time a concert performance rather than an album. The concert was also called *Flute Variations*, and Ittzés explains, "I wanted to write a piece which used all four flutes and is also in the form of a variation."³⁶⁷ In the liner notes to the *Vision Pit* album Ittzés describes how he composed the work using a mathematical process:

The title means both the four differently tuned flutes as well as the structure of the piece based on a dodecaphonic row, consisting of intervals in steps of thirds, where the lengths of the notes create a twelve-element sequence as well. Variations mean different compositional processes with the theme resulting in pseudo and real polyphony while, at certain points, I change flutes from the lowest on up to the piccolo, step by step.³⁶⁸

³⁶⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁶⁸ Ittzés, *Vision Pit*. Liner Notes.

The first two lines of the work, performed on the bass flute, outline the twelve-tone row upon which the piece is based, as can be seen in Figure 4.18.



Figure 4.18: Ittzés, *Flute Variations*, Lines 1-2, Twelve-tone row.³⁶⁹

The time values shown in the excerpt above are treated in a similar fashion, Ittzés creating a row of twelve different durations that is manipulated throughout the work. These notes are separated by rest of eleven different lengths. In lines 3 and 4 (see Figure 4.19) the pitches are rearranged, the row reordered, alternating one note from the beginning of the row with one working backward from the end of the row (1, 12, 2, 11, 3, 10 etc.).³⁷⁰

³⁶⁹ Gergely Ittzés, *Flute Variations*, kindly provided by composer.

³⁷⁰ This treatment is not typical of 'classical' twelve-tone serialism, however, the approach follows a similar logic.



Figure 4.19: Ittzés, *Flute Variations*, Lines 3-4.³⁷¹

The entire work has “a simple, mathematical basis” based on these rows of pitch and duration.³⁷² Budai, whose analysis of this work includes a matrix of the twelve-tone row in its different forms, writes that this is a set of variations, not in the sense of a theme and variations, but “in the numerous treatments of the row interlacing the movements and bonding the musically different sections into a unified whole.”³⁷³ Extended techniques are also an important part of the colour of this piece. Budai writes, “Neighbouring notes are sometimes exchanged and they occasionally appear together in multiphonics. Overtones and whistle tones, while adding colour, also complement the tones of the row with their harmonic spectrum.”³⁷⁴ She concludes, “A variation on colour, a tone-row, and the instrument itself, this piece truly lives up to its title.”³⁷⁵

While Ittzés may have approached the material in a particularly mathematical fashion, as a performance the work follows an effective and organic trajectory

³⁷¹ Ittzés, *Flute Variations*, kindly provided by composer.

³⁷² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁷³ Budai, 215.

³⁷⁴ Ibid., 216.

³⁷⁵ Ibid., 219.

from the sparse low-notes of the bass flute opening, to the rhythmic piccolo finale.

***Circles* (1999)**

Ittzés also brought a mathematical approach to composition in his 1999 work, *Circles*. Described by Budai as “Ittzés’s most cerebral composition,”³⁷⁶ *Circles* was composed for a composition competition at the Frankfurt Flute Festival in 1999.³⁷⁷ In my interviews with Ittzés, he explained:

It was a special competition for either flutist-composers or a collaboration between the flutist and the composer. So they actually got the prizes together, the performers and the composer. But I was the only flutist composer.³⁷⁸

In addition to his own piece, Ittzés also entered the competition with Hungarian composer Tímea Dragony, performing her work *Extremas Emociones* for flute and piano.³⁷⁹ For *Circles*, Ittzés wanted to take a different approach from his previous compositions. He explains, “I wanted to make a really Darmstadt-style, mainstream composition.”³⁸⁰ In the preface to *Multiphonique Sound Poems*, he elaborates: “Among my pieces *Circles* is the most like a typical ‘modern music’

³⁷⁶ Budai, 219.

³⁷⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁷⁸ Ibid.

³⁷⁹ Ibid.

³⁸⁰ Ibid.

piece. It follows the aesthetics of the classic vanguard, the so-called 'Darmstadt style.'"³⁸¹

While the form, tempi, rhythm and range are "more instinctive" the work is based very mathematically around the circle of fifths.³⁸² Budai explains the framework upon which this piece is based, stating that "extended techniques here are clearly subject to the compositional plan and are not applied to display the possibilities of the instrument."³⁸³ She elaborates: "Most decisions in this piece are made with mathematical exactness, for example the twelve-tone row is derived from combining the circle of fifths with its inversion. This piece uses serial techniques and manipulates the row expertly."³⁸⁴

The structure of *Circles* mirrors the work's palindromic Hungarian title, *Körök*, with the consonants corresponding to the fast sections of the work and the vowels the slow sections.³⁸⁵ Ittész explains that it was purely by chance that the form of the piece matched the title so perfectly, but that he was very happy to discover this.³⁸⁶

The twelve-tone row is presented in the first twelve pitches of the work, as can be seen in Figure 4.20.

³⁸¹ Ittész, *Multiphonique Sound Poems*, 5.

³⁸² Gergely Ittész, interview by author, Budapest, Hungary, August 30, 2014.

³⁸³ Budai, 220.

³⁸⁴ Ibid.

³⁸⁵ Ibid.

³⁸⁶ Gergely Ittész, email to author, May 5, 2016.

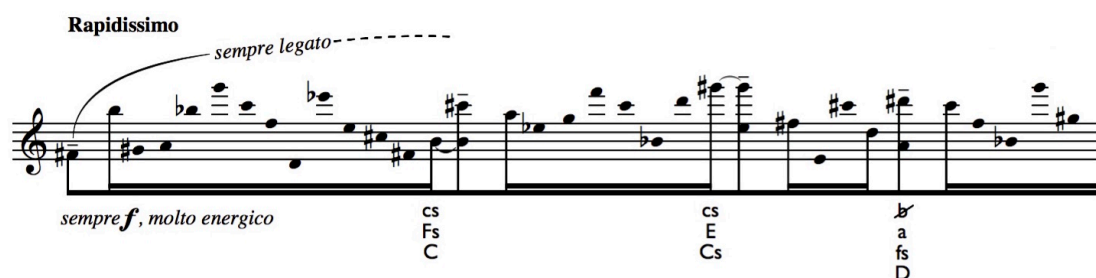


Figure 4.20: Ittzés, *Circles*, Line 1.³⁸⁷

The multiphonics are quite sparse in the opening passage, but become more frequent as the work progresses. According to Ittzés, “the point where the steps accumulate into double-stops is also a logical consequence of the system, although the actual octave registers and the musical gestures are decided intuitively.”³⁸⁸ The original row returns as the final notes of the work (see Figure 4.21), albeit in different registers and in different enharmonic spellings (omitting the final, vocalised “Cha!”).

³⁸⁷ Ittzés, *Multiphonique Sound Poems*, 15.

³⁸⁸ *Ibid.*, 5.



Figure 4.21: Ittzés, *Circles*, Line 26.³⁸⁹

The symmetry that unites the whole work as a kind of mirror was not arrived at consciously, but as a result of the system Ittzés devised and implemented. While Ittzés did not win a prize in the competition at the Frankfurt Flute Festival, a special award was created for the work.³⁹⁰ He explains:

From the comments of the jury (which included Pierre-Yves Artaud and Robert Aitken) I had to understand that this method of composition was already considered old fashioned. The winning works – mostly for chamber groups – included noises, spectral texture and microtonality, but they did not speak to me and they didn't include any real challenges for the flutists. Strangely enough, I often have to see myself as conservative while in other cases and senses I am judged to be revolutionary and extreme. I guess I should not be concerned with these categories anymore, and just do what I feel like.³⁹¹

³⁸⁹ Ittzés, *Multiphonique Sound Poems*, 18.

³⁹⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁹¹ Gergely Ittzés, email to author, May 5, 2016.

Sound Poems (2001)

Sound Poems, a set of three movements for solo flute, was written for a theatre performance – again as the result of external factors.³⁹² Ittzés explains the genesis of the work in the preface to *Multiphonique Sound Poems*:

Sound Poems were also composed thanks to external inspiration. The event was a three-piece theatre show merging dance, text and music. The spiritual foundation of the programme and the inspiration for the compositions was a poem by Katalin Fazekas which was heard several times during the evening, read by actor Ervin Fenyő, and translated to the dance language of Eurythmy by Györgyi Horváth. As the performance tried to present the trinity of body, soul and spirit, so the poem received three different forms in my musical encoding. The first one follows the meaning of the text, the second one turns the letters into notes by a mechanical process and in this way mirrors the external aspect of the words in its minimal-music-like robe. No. 3, in which I approached the text intuitively, is actually an instrumental dramaturgy of the text syllable by syllable and actually pronounces the three keywords of the poem.³⁹³

The symmetry of the three performers, representing dance, words and music and corresponding to body, soul and spirit, prompted Ittzés to write his three different musical interpretations of the poetry. The poem upon which each of the

³⁹² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁹³ Ittzés, *Multiphonique Sound Poems*, 5.

Sound Poems is based on Katalin Fazekas' *Silence Road Movement*. The English translation of the poem included with the score is presented below.³⁹⁴

This poem has been removed for copyright or proprietary reasons.

³⁹⁴ Ittész, *Multiphonique Sound Poems*, 23. Budai translates the opening line as “beyond beyond beyond the silence.” Budai, 222.

According to Ittzés, the first movement “follows the dramaturgy of the text”³⁹⁵ and “translates its ideas and images to music. This can be considered the spirit, while the second movement is the body and the last one is soul.”³⁹⁶

The opening subject of the poem is silence and the mood of the text is hushed. So too is the opening of Ittzés’s *Sound Poems No.1*, which opens with whistle tones ascending by steps, representing an “increasingly far distance,” in reference to the first word of the poem “túl” which means “beyond” or “over there”.³⁹⁷ This is followed by the flutist breathing in and out quietly through the flute (see Figure 4.22).

³⁹⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

³⁹⁶ Gergely Ittzés, email to author, May 5, 2016.

³⁹⁷ Ibid.

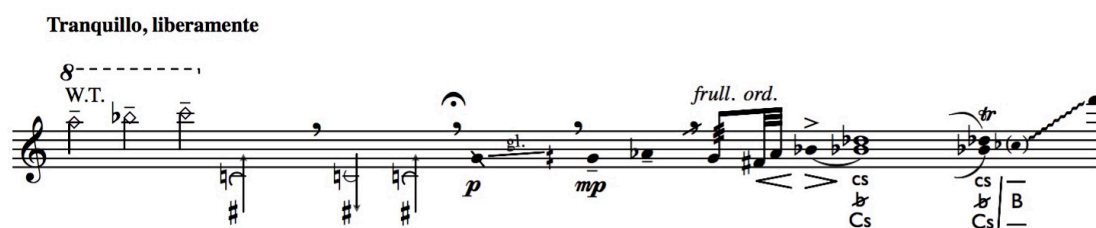


Figure 4.22: Ittzés, *Sound Poems No.1*, Line 1.³⁹⁸

According to Ittzés, the microtonal glissandi corresponds to "movement", the tenuto notes stepping up a minor second the "first step", the motif that follows is the "first word" and the first double-stop appears in the moment of the word "thought."³⁹⁹ He explains that throughout the whole movement, the music follows the text this faithfully.

Sound Poems No.2 focuses on the words themselves, "letter by letter".⁴⁰⁰ Ittzés assigns a pitch to each letter to create a flowing, Minimalist-inspired, composition. This is discernible in the opening line of the piece (see Figure 4.23), which correspond to the first three lines of the poem.

³⁹⁸ Ittzés, *Multiphonique Sound Poems*, 21.

³⁹⁹ Gergely Ittzés, email to author, May 5, 2016.

⁴⁰⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.



Figure 4.23: Ittzés, *Sound Poems No.2*, Line 1.⁴⁰¹

The notes in Figure 4.23 each correspond to a letter in the opening three lines of the Hungarian text: “túl túl túl a csönd/a csönd és a csönd/a mozdulat” (Over there over there over there/Silence and silence is/movement). A bar of music thus corresponds to one line of poetry, and the notes that correspond to a single word are beamed together (see the first three notes, which correspond to túl). This system also means that the same words equate to the same sequence of pitches: if a word is repeated in the poem, the same melodic figure is repeated in the music.⁴⁰² The notes corresponding to letters with acute or double acute accents in the text (for example “ú”, “é”, “ő”, etc.) are longer – they are held for two quavers instead of one (see the second note in Figure 4.23, corresponding to “ú”).

As Ittzés states, “It is very mechanical writing. But since there are a lot of repeated words, it creates a certain rhythm. A feature of Hungarian grammar is that, instead of using prepositions, we change the endings of the words in many,

⁴⁰¹ Ittzés, *Multiphonique Sound Poems*, 22.

⁴⁰² It is worth noting that in the Hungarian alphabet some combinations like “cs”, “sz” and “ny” count as single letters.

many different ways. (A verb has about seventy different inflections.) Thanks to this, similar musical motifs may end differently, varying the melodic line.”⁴⁰³ The score is marked *Scorrevole* (see Figure 4.23), meaning flowing or sliding, and the first note is the start of a slur that lasts all the way to the end of the piece, requiring the player to sustain the sound using circular breathing.

The third *Sound Poem* takes a different approach again, this time using the flute to imitate the sounds and rhythms of the spoken text, the player imitating the sound of the text rather than its visual representation. This can be seen in Figure 4.24.

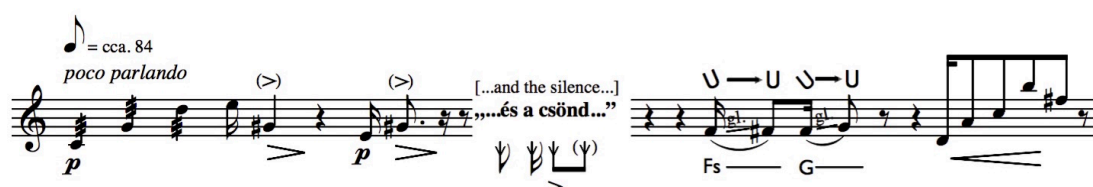


Figure 4.24: Ittzés, *Sound Poems No.3*, Line 1.⁴⁰⁴

According to Ittzés, the third *Sound Poem* is essentially a song that, however, cannot be sung due to its range and the use of multiphonics.⁴⁰⁵ So the words remain hidden, except for the three key words of the poem. Ittzés admits that "in

⁴⁰³ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁰⁴ Ittzés, *Multiphonique Sound Poems*, 24.

⁴⁰⁵ Gergely Ittzés, email to author, May 5, 2016.

this movement I recognize a strong Kurtágian influence. Not by mistake, I guess, since Kurtág is famous for his very expressive songs and as a chamber music teacher he also taught us a singing-like intensity on each note."⁴⁰⁶

The first three notes use flutter-tonguing, on notes separated by fifths, and correspond to the repeated word "túl". Accents indicate the emphasis used in speech, and the words "és a csönd" are actually whispered into the flute. Short glissandi mimic the inflections in the word "mozdulat." Later the word "movement" is also pronounced into the flute and, finally, the third key word of the poem "fény," meaning "light" (see Figure 4.25).



Figure 4.25: Ittzés, *Sound Poems No.3*, Line 7.⁴⁰⁷

The fifths from the opening are reversed here, descending to arrive on C sharp, which in the first and third movements symbolises the light (chosen for this role as the German word "Cis" is the brightest sounding among the Solfège names).⁴⁰⁸

⁴⁰⁶ Gergely Ittzés, email to author, May 5, 2016.

⁴⁰⁷ Ittzés, *Multiphonique Sound Poems*, 24.

⁴⁰⁸ Gergely Ittzés, email to author, May 5, 2016.

The note G, a tritone away from C sharp, represents “movement” in the first poem, offering the chance for an intense section built on these two notes sung and played together expressing the text “in the motion of light the light of motion” and rotating the same words (and notes) over and over.⁴⁰⁹ In the final movement these lines of the poem are murmured on E, the pitch halfway between G and C sharp. The flutist sings continuously while opening and closing the lips slightly in order to generate resonance from the instrument, creating a distinctive articulation that follows the rhythm of the words. According to Ittzés, the effect is similar to “muttering a prayer” (see Figure 4.26).⁴¹⁰

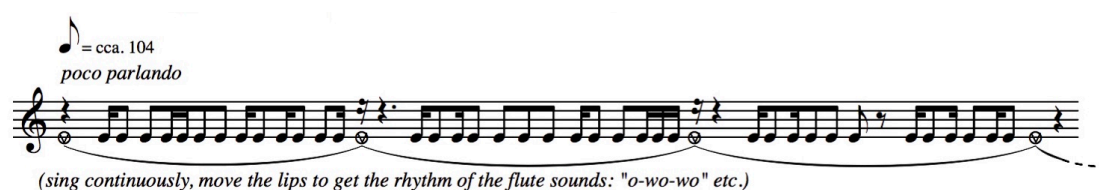


Figure 4.26: Ittzés, *Sound Poems No.3*, Line 5.⁴¹¹

While a number of Ittzés’s works draw upon literary sources, none link words and music as tightly as the *Sound Poems*. While these pieces work as stand alone

⁴⁰⁹ Gergely Ittzés, email to author, May 24, 2016.

⁴¹⁰ Ibid.

⁴¹¹ Ittzés, *Multiphonique Sound Poems*, 24.

solos, a full understanding of the music for performer and audience will only come with a knowledge of the poetry.

Ballad – Capriccio for Carchy (2007)

Ballad (Capriccio for Carchy) was written for a CD called *Flute for Four*.⁴¹²

However, in this case the external factor prompting Ittzés to compose was not just a recording, but a flute. In the year 2000, Hungarian instrument maker Károly Csider had built a gold flute in American flute maker David Straubinger's workshop in Indiana. Ittzés used this flute on his album *Violin Works on Flute*, which Csider published.⁴¹³ According to Ittzés, Csider, who mostly sells and repairs flutes "wanted to prove to himself that he could make a good flute, and in fact, he made a very good one as his first and last handmade instrument."⁴¹⁴

Ittzés explains how the concept for *Flute for Four* developed: "I was the first person he asked to play that flute, for [*Violin Works on Flute*] and many years later he thought it would also be interesting to make a CD with different players playing the same flute."⁴¹⁵ The other three flute players chosen were András Adorján, Imre Kovács and Gergely Bodoky, and each played one solo piece and one accompanied piece for the album, and then came together to each play one movement from Roussel's *Joueurs de flute* Op.27 (Ittzés playing *Krishna*). Ittzés

⁴¹² Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴¹³ Ibid. Csider also published *Matuz60*, the album Ittzés curated for Matuz's sixtieth birthday.

⁴¹⁴ Ibid.

⁴¹⁵ Ibid.

wanted to do “something special” for the album, so he realised an older idea of his, of performing Franz Doppler’s *Fantasie Pastorale Hongroise* Op.26 with a gypsy band, writing a new arrangement with the performers.⁴¹⁶ For his solo work, though, Ittzés wanted to write something “Bluesy” and the result was *Ballad*, subtitled *Capriccio for Carchy* for Csider. Ittzés writes, “The blues elements of the piece, composed in a traditional bridge form, were deliberately incorporated, since it is dedicated to the jazz-loving instrument maker.”⁴¹⁷

Although the blues element might suggest parallels between *Ballad* and *Mr Dick is Thinking in Terms of a Blues Pattern*, that is where the similarities end. *Ballad* is ametric throughout and Ittzés states that the term blues is more a reference to the word’s early meaning, “a kind of ‘blue’ mood.”⁴¹⁸ The work is more a blues-fantasy in ternary form, than a rhythmic set of variations like *Mr Dick*. *Ballad* opens on a simple motif based on minor thirds (see Figure 4.27), and these minor thirds a recurring ‘blues’ feature in the piece, often bending up to major thirds to give the effect of “dirty notes.”⁴¹⁹

⁴¹⁶ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴¹⁷ Ittzés, *Multiphonique Sound Poems*, 5.

⁴¹⁸ Gergely Ittzés, email to author, May 5, 2016.

⁴¹⁹ Ibid.

Following the cadenza at the end of Figure 4.28, the middle section of *Ballad* is fast and virtuosic, with scales that begin in a similar blues vein to the opening but gradually lead out of tonality (see Figure 4.29). The climax of each scalic passage is capped with a dramatic descending multiphonic glissando.

vivo (♩ = cca. 100) (tempo flessibile)

p *poco cresc.* *p* *poco cresc.*

mp *mf* *poco cresc.*

cs fs D → C
d A E → Cs
ds B F → C

Figure 4.29: Ittzés, *Ballad*, Line 8-9.⁴²²

As the tension increases, the polyphony becomes denser, until the music consists entirely of multiphonics, most of which are tenths (see Figure 4.30), the two parts moving mostly in parallel motion, the player sliding between complex multiphonic fingerings. By Line 15 the two voices are moving in octave canon (albeit not a strict canon) beginning with the lower voice one note ahead and then swapping so the upper voice leads by one note.

⁴²² Ittzés, *Multiphonique Sound Poems*, 26.

Figure 4.30: Ittzés, *Ballad*, Lines 14-15.⁴²³

This section reaches its climax with two sophisticated multiphonic figures. In the first, the voices move in contrary motion, the two parts mirroring each other (see Figure 4.31). The final figure – before descending scales lead back to the main theme and recapitulation – consists of a held high B flat, under which the lower part traces a nine-note melody.

⁴²³ Ittzés, *Multiphonic Sound Poems*, 26.

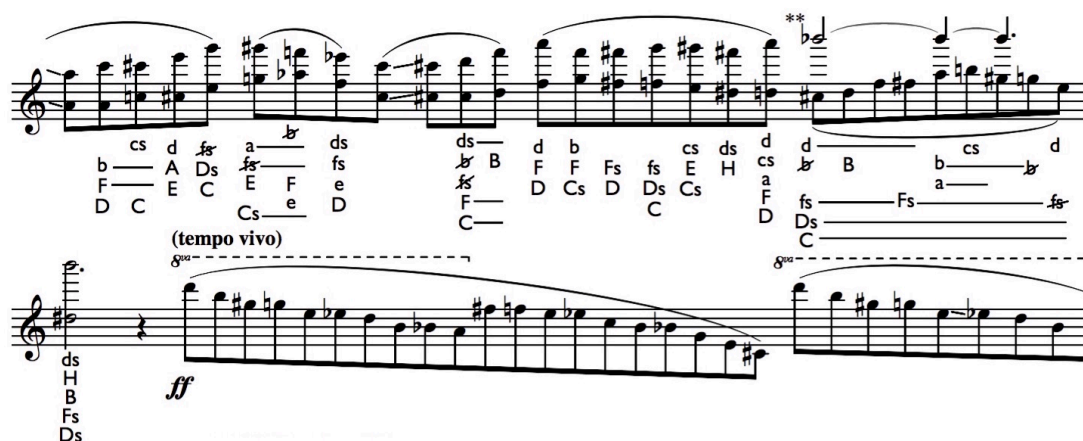


Figure 4.31: Ittzés, *Ballad*, Lines 16-17.⁴²⁴

The recapitulation sees the return of the opening melody, this time transposed down a tritone (see Figure 4.32). The material from the opening is shorter and more varied, and includes a brief passage of multiphonic minor thirds in Line 21.

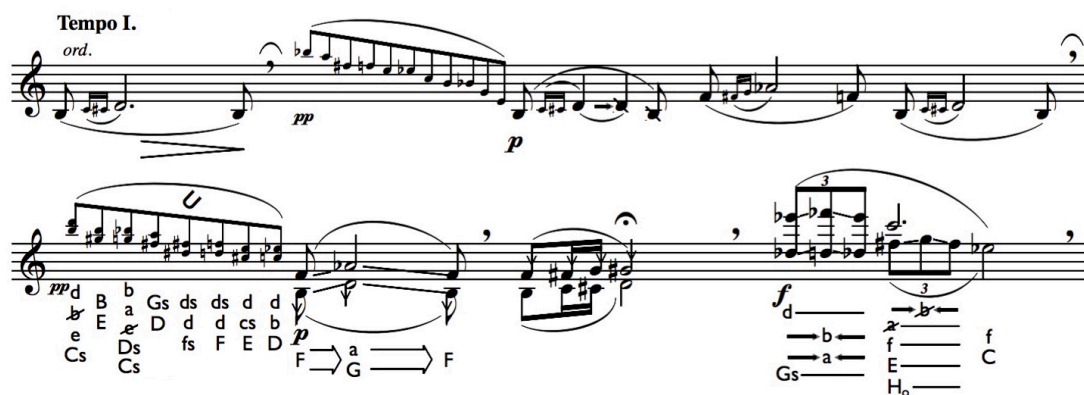


Figure 4.32: Ittzés, *Ballad*, Lines 20-21.⁴²⁵

⁴²⁴ Ittzés, *Multiphonique Sound Poems*, 27.

The final gesture of the *Ballad* is a multiphonic minor third (B and D), under which the player sings the minor third that opens the work – F and A flat (see Figure 4.33) – to form a diminished chord. The voice slides down low and disappears, leaving the soft, clear minor third in the air.



Figure 4.33: Ittzés, *Ballad*, Line 23.⁴²⁶

This ending is another example of Ittzés's intention to complete the circle. Ittzés explains that he found completion “not only in the bow form of the piece, but also the aimed balance between tonality and atonality which is symbolised by a diminished chord, the most atonal harmony in traditional tonal systems.”⁴²⁷

Ballad is a very challenging work to perform. Ittzés states, “I didn’t care about the difficulty – everything that’s possible is possible.”⁴²⁸ He writes that in *Ballad*, “dramatic features dominate rather than virtuosity, although the piece is very

⁴²⁵ Ittzés, *Multiphonique Sound Poems*, 27.

⁴²⁶ Ibid.

⁴²⁷ Gergely Ittzés, email to author, May 5, 2016.

⁴²⁸ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

hard to play. In the middle section (structured partly in octave canon), I had no less goal than to create a wild and dense material the kind of which had only been heard on violin before, for example in the solo sonatas by Ysaÿe or Bartók.”⁴²⁹

Greeting (2007)

In the same year Ittzés wrote his *Capriccio for Carchy*, he wrote another work for a friend, this time his mentor Matuz. In addition to curating the album *Matuz 60*, Ittzés composed a short ‘miniature’ for three flutes for Matuz’s sixtieth birthday, based on the ‘Happy Birthday’ song.

The musical score for 'Greeting' by Gergely Ittzés is presented for three flutes (Fuvola 1, 2, and 3). The score is divided into three sections: 'Maestoso' (measures 1-2), 'Piú giocoso' (measure 3), and 'Kürt-ansatz' (measure 4). Fuvola 1 starts with a melody in measure 1, Fuvola 2 enters in measure 2, and Fuvola 3 enters in measure 3. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'f'.

Figure 4.34: Ittzés, *Greeting*, Bars 1-3.⁴³⁰

⁴²⁹ Ittzés, *Multiphonique Sound Poems*, 5.

⁴³⁰ Gergely Ittzés, *Greeting*, kindly provided by the composer.

In true Ittzés style, the work includes the use of multiphonics, harmonics, horn embouchure and whistle tones, and each phrase modulates up a semitone. The final two bars (see Figure 4.35) are a reference to another song: the “old Hungarian greeting song” *Nagyszalontai köszöntő*, well-known in Zoltán Kodály’s arrangement for choir.⁴³¹



Figure 4.35: Ittzés, *Greeting*, Bars 7-9.⁴³²

While this light-hearted miniature has not been published, *Greeting Song* is a concise example of the playfulness and joy that infuses much of Ittzés’s compositional output.

⁴³¹ Gergely Ittzés, email to author, January 15, 2016.

⁴³² Gergely Ittzés, *Greeting*, kindly provided by the composer.

Double Raga (2011)

In 2011, Ittzés was commissioned by the National Flute Association in the USA to write a piece of solo flute music for the Young Artists Competition, held at the NFA Convention in Las Vegas in 2012. This commission led to the creation of not one, but two new works for solo flute, *Double Raga* (2011) and *Totem* (2011).

Double Raga (2012) was Ittzés's first attempt at completing the commission, but the piece ended up becoming too long to fulfil the brief. Writing for this commission forced a change in Ittzés's regular composition process, writing not just for himself as performer, but for other, younger flute players. In the preface to *Totem* (2011), Ittzés described his approach to the commission: "I tried to keep the difficulty level reasonable even for those who have not had much experience with extended techniques before."⁴³³ In an interview, Ittzés explained that he tried to make *Double Raga* "accessible but still modern" and "technically realisable" for players new to contemporary music.⁴³⁴ He describes it as "about the same difficulty as *Totem*" except longer and therefore more physically tiring.⁴³⁵

Double Raga, as the name suggests, is influenced by Indian classical music.⁴³⁶

Totem and *Double Raga*, as a pair, exhibit the characteristic reaching out to other cultures that permeates so much of Ittzés's output, however; *Double Raga* is

⁴³³ Gergely Ittzés, *Totem for Solo Flute* (Nashua, New Hampshire: Falls House Press, 2012). Introduction.

⁴³⁴ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴³⁵ Ibid.

⁴³⁶ Budai, 224.

really the first and only work in which Ittzés's refers explicitly to a specific non-Western musical tradition. Ittzés explains how his interest in Indian music developed:

I heard bansuri, the Indian flute, when I was a teenager. In the early '90s in Rotterdam I even had the chance to meet Hariprasad Chaurasia, the god of Indian flute playing. I listened to a lesson he taught and interviewed him. I have invented a special preparation of the modern flute to make it sound similar to bansuri, and made some improvisations under the title *White Men's Raga* or *Raga Toloco*. (This later title was used in Banff where the postal code used to be T0L0C0.) In *Double Raga* I am not using this preparation but a normal modern flute, playing it in all 'abnormal' ways in order to combine contemporary European classical music with the features and aesthetics of the ancient Indian classical music.⁴³⁷

Double Raga is constructed of improvised and written out melodies suspended over a drone, (see Figure 4.36). In the opening line, the player improvises whistle tones over the E natural fundamental, in a technique designed to evoke the tānpūrā, a chordal instrument used in Indian music.⁴³⁸

⁴³⁷ Gergely Ittzés, email to author, May 5, 2016.

⁴³⁸ Ibid. The tānpūrā or tambūrā is a kind of long-necked plucked drone lute. For more information on this instrument, see Alastair Dick. "Tambūrā." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 14, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27446>.

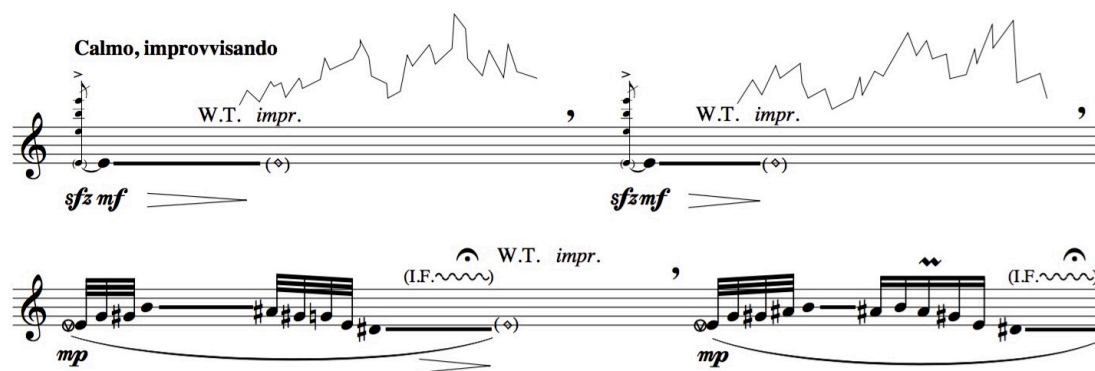


Figure 4.36: Ittzés, *Double Raga*, Lines 1-2.⁴³⁹

In the second line, the voice takes over from the flute to provide the drone.

Harmonically, *Double Raga* is constructed using a customised scale, a technique that Ittzés also uses in *Totem*. Ittzés divides the twelve chromatic pitches into one scale of seven notes and one of five.⁴⁴⁰ Budai writes, “In the course of the piece the two are mixed for an atonal effect. This is a new approach that was not evident in his earlier compositions.”⁴⁴¹ The transposition that has taken place by the end of the piece moves from the first scale to the second. The first scale consists of the notes E, G, G sharp, A sharp, B, D and D sharp, while the remaining notes of the chromatic scale, F, F sharp, A, C and C sharp, form the second scale.

These two scales are then used to construct the two ragas.⁴⁴² The opening

⁴³⁹ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

⁴⁴⁰ Budai, 220.

⁴⁴¹ Ibid.

⁴⁴² According to Ittzés, both ragas can be found in the Indian tradition. The interval structure of the first raga is equivalent to that of *raga hamsagiri* and *raga rasamanjari*, while the second is similar to *raga reva*, *revagupti* or *vibhas bhairava*. Gergely Ittzés, email to author, May 29, 2016.

section of the piece is based entirely around the first scale (see Figure 4.37), the material building until all the notes of the scale have been presented. The marking I.F. in the score stands for “Interference,” Ittzés exhorting the player in the score instructions to “listen to the pulsing vibration caused by the dissonance between the flute and the voice.”⁴⁴³



Figure 4.37: Ittzés, *Double Raga*, Line 5.⁴⁴⁴

By Line 6, however, notes from the second scale begin creeping into the harmony in the form of multiphonics and key clicks (see Figure 4.38). The key click glissando imitates the distinctive sound of *tablā* being tuned.⁴⁴⁵

⁴⁴³ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

⁴⁴⁴ Ibid.

⁴⁴⁵ Gergely Ittzés, email to author, May 24, 2016. *Tablā* are a pair of small tuned drums from North and Central India, Pakistan and Bangladesh and are used in modern Hindustani music. For more information on *tablā*, see Alastair Dick and Devdan Sen, "Tablā," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed May 26, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27337>.

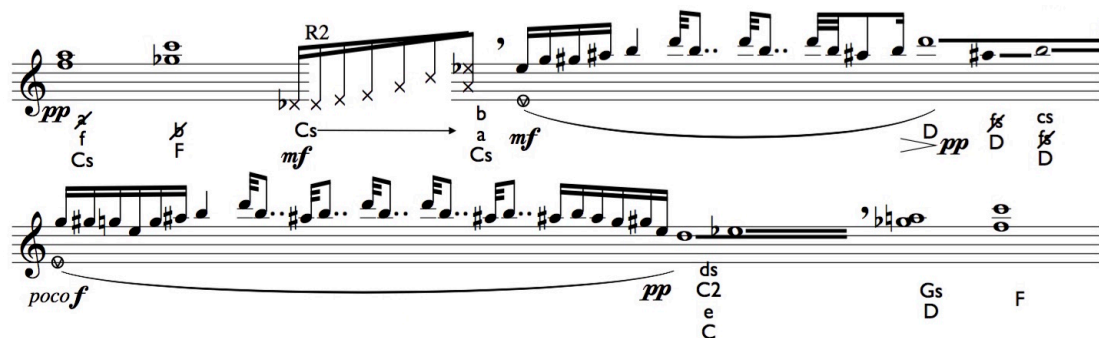


Figure 4.38: Ittzés, *Double Raga*, Lines 6-7.⁴⁴⁶

Soon, passages of chorale-like multiphonics and expressive multiphonic tremolos are interspersed with notes from the second scale presented as tongue pizzicatos (see Figure 4.39).

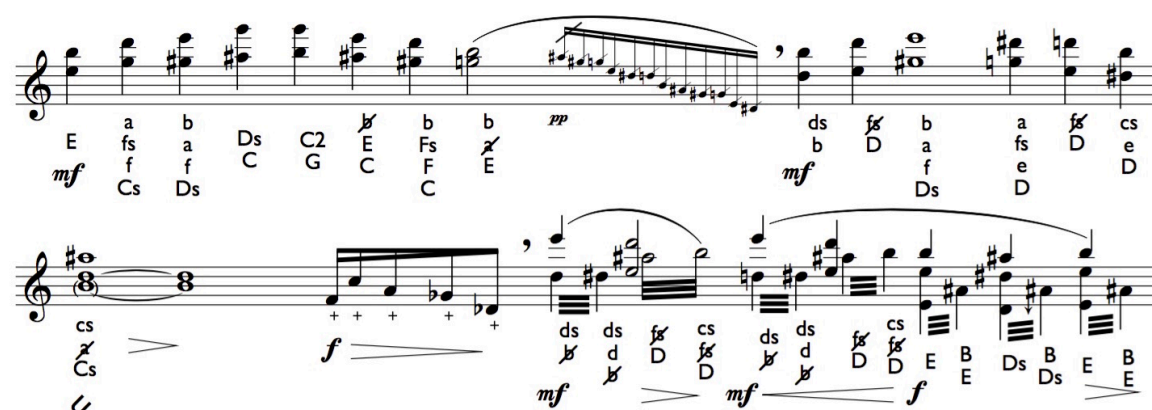


Figure 4.39: Ittzés, *Double Raga*, Lines 11-12.⁴⁴⁷

⁴⁴⁶ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

The structure of *Double Raga* is based on Indian classical music. After the slow opening – “ālāp” in Indian music – a fast section, “gat,” follows with a rhythmic ostinato: an eight-four “tāla,” marked *Tempo giusto*.⁴⁴⁸ The fast section begins with tongue rams, the E natural drone now an octave lower (see Figure 4.40).



Figure 4.40: Ittzés, *Double Raga*, Lines 14-15.⁴⁴⁹

The notes of the second scale begin to intrude with increasing frequency as tongue pizzicatos (see Figure 4.41). In the rests of this ‘bass drum’ line a melody is born note by note, still in the first tonal system and played using normal sound (so the flutist has to switch between sounds very quickly). This theme eventually takes over the percussion part completely, but soon a new percussion part, on

⁴⁴⁷ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

⁴⁴⁸ Gergely Ittzés, email to author, May 24, 2016.

⁴⁴⁹ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

tongue pizzicatos, begins to intrude using notes from the second scale (see Figure 4.41). This is where the second raga really begins to come into its own.



Figure 4.41: Ittzés, *Double Raga*, Lines 21-22.⁴⁵⁰

A new *tāla* emerges, the reverse of the *tāla* at *Tempo giusto*, the quavers now grouped as 4+4+2+3+3 instead of 3+3+2+4+4. Ittzés sets this new material against contrasting legato motifs, now in triplets, evoking the general effect of acceleration common in Indian music.⁴⁵¹ The triplets, in the tonality of the first raga, gradually overcome the pizzicato part (see Figure 4.42). The melodic material becomes more improvisatory and from the time signature change in Line 30, the tonality alternates after each percussive downbeat (a pizzicato or tongue ram).

⁴⁵⁰ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

⁴⁵¹ Gergely Ittzés, email to author, May 24, 2016.



Figure 4.42: Ittzés, *Double Raga*, Lines 28-30.⁴⁵²

From the nine-four bar in Line 32 (see Figure 4.43), the bars become incrementally shorter, meaning the tonality switches between the first and second scale in quicker succession. This contraction of material is similar to that used in *Projections* (1992–93). It is also around this point that the flute starts to slide between notes with increasing frequency, in imitation of the Indian bansuri.⁴⁵³ The feeling of metric orientation disintegrates and the legato line is interrupted by tongue pizzicatos to further increase the sense of excitement. The climax turns on the point in Line 37 when a new metric grouping (groups of seven semi-quavers) comes into force. *Fortissimo* multiphonics, based on pitches from the first scale, descend and become gradually more ragged and erratic as the music calms.

⁴⁵² Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

⁴⁵³ Gergely Ittzés, email to author, May 24, 2016.



Figure 4.43: Ittzés, *Double Raga*, Lines 32-33.⁴⁵⁴

The speed and drama increase and the percussive notes disappear as a virtuoso section leads to the climax of the piece. The tension between the two tonalities comes to a head, triplets affecting an increase in speed with the two scales alternating and mingling until they merge completely into a single twelve-tone system (see Figure 4.44).

⁴⁵⁴ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

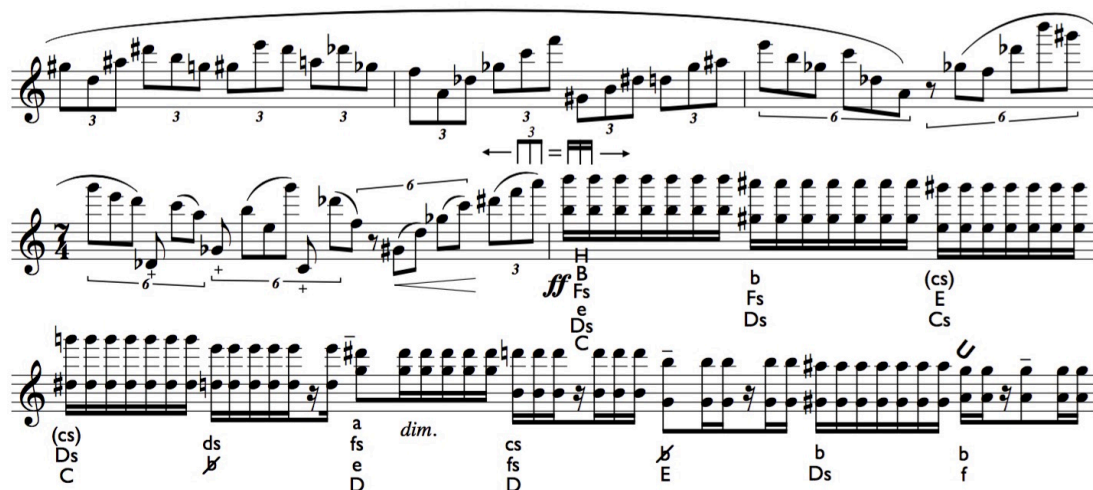


Figure 4.44: Ittzés, *Double Raga*, Lines 36-38.⁴⁵⁵

A florid arpeggio-like passage demonstrates the triumph of the second scale (see Figure 4.45). The passage repeats over and over, the only changes occurring in the upper and lower notes, taken from the first scale, which stretch the range gradually wider.

⁴⁵⁵ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.



Figure 4.45: Ittzés, *Double Raga*, Lines 40-41.⁴⁵⁶

Metric discipline gradually relaxes into an improvisatory cadenza passage (see Figure 4.46).

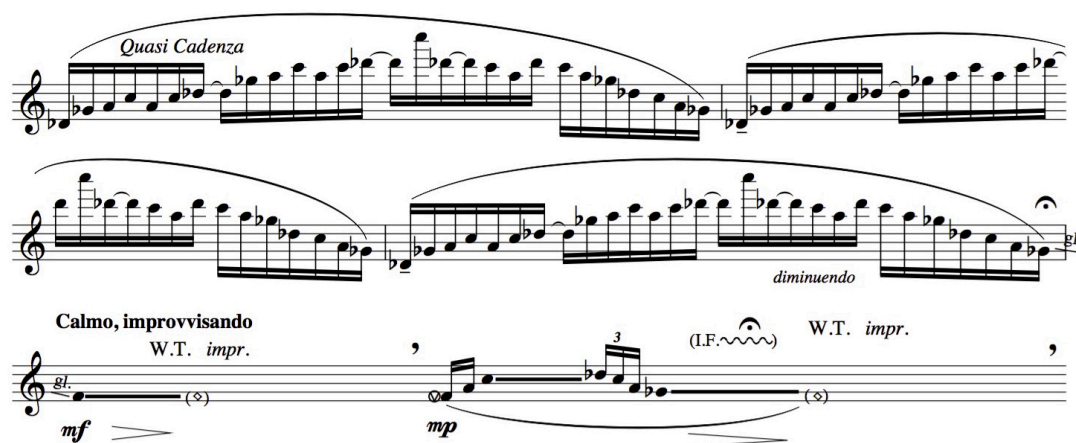


Figure 4.46: Ittzés, *Double Raga*, Lines 43-45.⁴⁵⁷

⁴⁵⁶ Ittzés, *Floube*. Ittzés_Double Raga.pdf.

The cadenza passage leads into what could be considered the recapitulation, in which material similar to the opening of the piece is presented in the second scale's tonality, the drone now shifted up a semitone to F natural instead of the opening E natural.

Double Raga is unusual in Ittzés's output in that much of the sound-world is created by singing and playing. In Ittzés's other works, while the act singing and playing simultaneously is not unusual, it is multiphonics that tend to dominate. Ultimately, *Double Raga* was too long to meet the brief for the commission, so rather than compromise the work to make it fit, Ittzés put it aside and started work on a new composition.

***Totem* (2011)**

In the introduction to the score of *Totem*, Ittzés writes:

Totem is supposed to continue the path of the 20th c. solo repertoire starting with Debussy, Jolivet and Varèse, followed by Fukushima, Takemitsu, Isang Yun, or Katherine Hoover et al., if I may mention such great names beside myself. The works of these excellent composers emphasize the magic power and the ethnic or even mythic roots of the instrument. The title for my work has been chosen for this reason too, and also because of the special twelve-tone scale around which the whole work has been composed. This appears to me as an imaginary artefact

⁴⁵⁷ Ittzés, *Flouble*. Ittzés_Double Raga.pdf.

from a forgotten ancient culture, as a cultic object recalling old spiritual existences.⁴⁵⁸

In my interviews with Ittzés, he described how the inspiration for *Totem* came to him quite suddenly in a classroom of the music school at the István Széchenyi University where he teaches in Győr. He had been worried about the impending deadline for the commission, now that *Double Raga* had not proven suitable. He admitted “It was after a whole day of teaching and I kind of got quite nervous, I just couldn’t start it. It was not planned, I just improvised some notes and then it came, this idea to have all twelve notes but all of them in one range.”⁴⁵⁹ This was the point of conception for what would become *Totem*. The scale Ittzés decided upon is pictured in Figure 4.47.

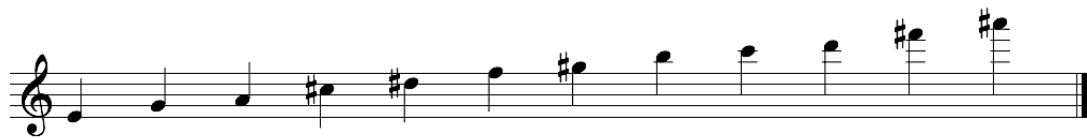


Figure 4.47: Scale Used in *Totem* (2012).

Despite this rational framework, the piece still retains an improvisatory feel. Ittzés says, “In a way it’s a very improvisatory piece, but of course you can see how it’s built up.”⁴⁶⁰ Ittzés describes the structure as quite “classical” – a ternary

⁴⁵⁸ Ittzés, *Totem*. Introduction.

⁴⁵⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁶⁰ Ibid.

structure with an exposition, development and recapitulation.⁴⁶¹ He jokes, “I mean, maybe if you really want, you even could see a sonata form in it.”⁴⁶²

A line can also be drawn between *Totem* and Ittzés’s earlier work *Etude No.4 ‘Echo-Etude’* from *Just a Tube*. Like in *Echo Etude*, pitches are presented first using regular fingerings, and then combined in a multiphonic ‘echo’ (see Figure 4.48).

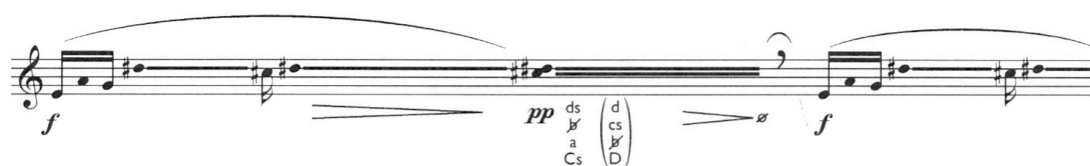


Figure 4.48: Ittzés, *Totem*, Line 1.⁴⁶³

The piece gradually unfolds from this opening, accumulating more pitches from the scale, until the high A sharp is reached for the first time and the scale is presented in its entirety (see Figure 4.49), in a build-up not dissimilar to the opening of *Double Raga*.

⁴⁶¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁶² Ibid.

⁴⁶³ Ittzés, *Totem*, 1. © Copyright 2012, Falls House Press, LLC. All musical examples from *Totem* used with permission.



Figure 4.49: Ittzés, *Totem*, Line 11.⁴⁶⁴

This first statement of all the pitches in the scale can be seen as the climax, and the end of the exposition section. Throughout the development, the entire range of pitches from the lowest to highest notes of Ittzés's scale appear, and the scale is even widened at the end of Line 17, the top notes of the scale moving in the register below the flute's traditional range, breaking Ittzés's rule in this work of keeping each pitch in a single register. The development section concludes with the scale outlined in key clicks (see Figure 4.50, key clicks are indicated by x noteheads).

⁴⁶⁴ Ittzés, *Totem*, 1.

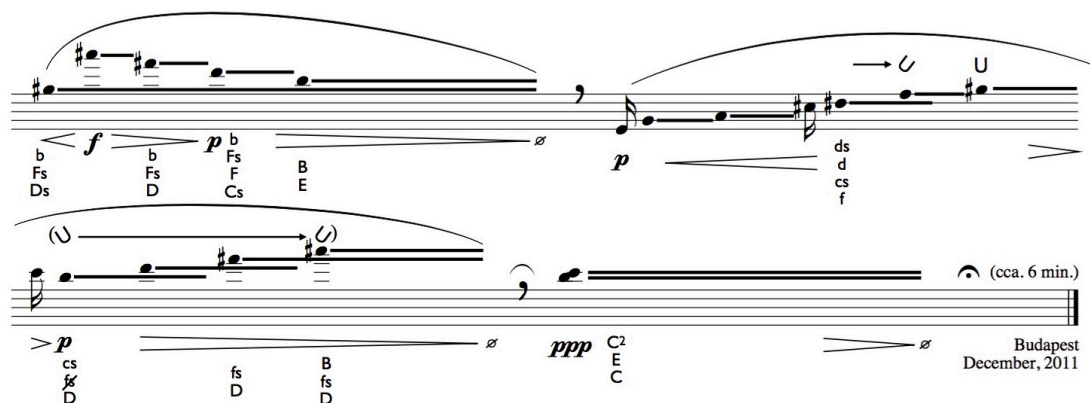


Figure 4.51: Ittzés, *Totem*, Lines 23-24.⁴⁶⁶

Totem is an elegant balance of form and technique, the scale underpinning the structure of the work lending itself perfectly to the sonic developments employed by Ittzés. Tonality and atonality is again an issue Ittzés explores in this work. Although *Totem* uses all twelve notes equally, the fact that each note has its own fixed range provides a feeling of tonal stability. *Totem* introduces what Ittzés considers to be the most important extended techniques, at a reasonable level of difficulty, and is therefore a good entry point for flute players wanting to perform his music, or indeed, any contemporary music that relies on extended techniques.

⁴⁶⁶ Ittzés, *Totem*, 3.

While most of Ittzés's flute works have been performed so far only by the author of this study and just a few others worldwide, as a result of the commission *Totem*, has been learnt by many flutists.⁴⁶⁷ Before sending *Totem* to the competitors, Ittzés picked a student of his to 'proof-learn' the piece. He writes:

She was an average Masters student without any experience in extended techniques. First I let her try to do her best without any oral help. Then I started to instruct her. During the learning process and in her final concert I became convinced that the piece is playable for every skilled flutist at university level who has the ambition to learn it.⁴⁶⁸

For the NFA's Young Artist Competition, twenty-five candidates had to prepare the work, eight of whom had the chance to present it in the semi-final round in front of the jury and the composer.⁴⁶⁹ Ittzés describes his experience on the panel:

As I don't often hear my pieces performed by others, it was a very interesting experience to hear these young people and to see what they could realise or make out of *Totem*. I have to say that most of them couldn't really master the technical part. One player missed most of the technical things but created a very nice atmosphere, which I enjoyed. Abigail Coffey did quite a good job and so we all agreed to give her the

⁴⁶⁷ Gergely Ittzés, email to author, May 5, 2016.

⁴⁶⁸ Ibid.

⁴⁶⁹ Ibid.

special prize offered for the best performance of the commissioned piece.⁴⁷⁰

Following the competition, some of the competitors kept *Totem* in their repertoire.⁴⁷¹ The exposure has led others to perform it, including American flutist Leonard Garrison, who recorded it on his 2014 album, *Voices in the Wind*.⁴⁷² In 2013, Garrison travelled to Hungary and worked with Ittzés on the piece.⁴⁷³ In his own studio, Ittzés doesn't force his students to learn his works, but he has found them asking permission to study them more and more often. He explains, "In my teaching I focus on traditional repertoire. Extended techniques, however, are used often for sound development and, I have found, my students' taste and interest for new music and extended flute sounds awaken naturally."⁴⁷⁴

While for Ittzés each of his compositions is "round" and "compact," of all his works, *Totem* is one he feels is "the most in balance."⁴⁷⁵ Ittzés is still composing, and it is therefore too early to speak of an entire oeuvre, but with each piece he writes he makes the circle "more and more complete."⁴⁷⁶ "I don't want to repeat myself," he explains, "This is also something that makes me a non-composer.

⁴⁷⁰ Gergely Ittzés, email to author, May 5, 2016.

⁴⁷¹ Ibid.

⁴⁷² Leonard Garrison, *Voices in the Wind* (Baton Rouge: Centaur Records, 2014).CD.

⁴⁷³ Gergely Ittzés, email to author, May 5, 2016. Garrison relates his experiences with Ittzés in Leonard Garrison, "An Extended Journey, Part 2," *Flute Talk* (March 2013), accessed May 27, 2016, <http://theinstrumentalist.com/articles/FluteTalk/March-2013/An-Extended-Journey-Part-2/>.

⁴⁷⁴ Gergely Ittzés, email to author, May 5, 2016.

⁴⁷⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁷⁶ Ibid.

That I am not searching for a compositional language."⁴⁷⁷ Despite this, a language of sorts has emerged through Ittzés's work: a language of sounds and approaches that spans his experiments across the diverse styles of music history. Ittzés sums up his compositional career so far:

As I look at my composed oeuvre now, in the middle of my career, I can clearly see some features which mirror my personality. One is really the aim to complete circles, to create 'objects' which are round and closed. For this, however, I need to narrow the territory I am working on. That is why I can be seen as revolutionary and conservative at the same time. If it is an artistic problem, it originates from my personality rather than a lack of training or taste. I can enjoy unfinished and random things, too, but I let them happen during improvisation. I am also conservative in the sense of not having invented anything new in terms of musical form. In fact, just like the flutist-composers of the nineteenth century, I have chosen really simple structures like variations, bow forms and miniatures. The duration of most of my pieces fits between the standard five- and ten-minute frame. The compositional techniques I have used are more complex and the content – both sound-wise and in terms of musical expression – is my own and personal. It could not have been written by anyone else. That is not a great professional value in itself but at least I can say that what I have composed was honest.⁴⁷⁸

⁴⁷⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁷⁸ Gergely Ittzés, email to author, May 5, 2016.

Other Compositional Output

Ittzés's compositions for flute are fed by his other roles as a musician, and it is therefore important to mention other activities, related to the act of composing, that have informed his work. Ittzés composed extensively with the ethno-jazz-rock ensemble, Talizmán, with whom he performed with for many years. In one of Ittzés's earliest compositions for the group, *Melancholic Blues* (1990), there are already elements that appear throughout Ittzés's flute works, such as twelve-tone rows (which for Ittzés always represent a complete and balanced circle) and canon. The work is based on two tone rows, one in the melody and a second in the bass (see Figure 4.52). Both of these rows are transposed up a fourth, and later a fifth, to create a blues structure. The rhythmic structure is less rooted in the blues traditions, consisting of asymmetric time signatures like nine-eight and eleven-sixteen, increasing the grotesque effect.



Figure 4.52: Ittzés, *Melancholic Blues*, Bars 1-6.⁴⁷⁹

Despite harnessing all twelve chromatic pitches, the melody does not sound particularly atonal, as it includes a number of conventionally tonal triads. Ittzés writes in the score instructions:

The upper theme may be played together with dissonant parallels or its mirror inversion, as well as, for the last time, in canon where one part has an eighth-note delay. Collective improvisations, one in free tempo at the beginning and one fast atonal swinging impro [sic] in the middle of the piece, before recapitulation, belong to the form. The title of the piece is just a joke. It should be the opposite of melancholy.⁴⁸⁰

There also are other compositions by Ittzés, such as music for a short animated art film, as well as several small works for chamber ensemble or solo piano,

⁴⁷⁹ Gergely Ittzés, *Melancholic Blues*, kindly provided by composer.

⁴⁸⁰ Gergely Ittzés, email to author, May 6, 2016.

“mostly jazz-like themes” such as *Malenkij Robot* (see Figure 4.53), which, in this arrangement, created for a recording Ittzés made with Szilárd Mezei, is structured like a jazz standard, but uses the same dominant seventh chord transposed across all twelve chromatic notes.⁴⁸¹

MALENKIJ ROBOT

ITTZÉS GERGELY

Vivo (♩ = c. 112)

Cymbal: × × × ×

Flute

Viola

Double Bass

Figure 4.53: Ittzés, *Malenkij Robot*, Bars 1-5.⁴⁸²

Although these works fall outside the scope of this study, they may be fertile ground for further scholarship.

Ittzés also brings elements of composition into his role as a performer and interpreter. He has recorded the flute works of American composer Anthony Newman (b. 1941), adding multiphonics into the cadenza of Newman’s Flute

⁴⁸¹ Gergely Ittzés, email to author, May 5, 2016.

⁴⁸² Gergely Ittzés, *Malenkij Robot*, kindly provided by composer.

Concerto, in collaboration with the composer.⁴⁸³ He often contributes to the final execution of works dedicated to him, altering the technical part with the consent of the composer.⁴⁸⁴ Ittzés has also composed his own cadenzas for Mozart's Flute Concertos and has also written his own realisation of the continuo part for three of Bach's flute sonatas. In these activities, Ittzés is trying to reconstruct the traditional role of performers who composed and took part in the creative work.⁴⁸⁵

Transcriptions

In addition to his own compositions for flute, which are the main focus of this research, Ittzés has worked extensively arranging and transcribing works written for other instruments for the flute. These transcriptions, along with his improvisatory practice, can be seen as a bridge linking his dual careers as performer and composer.

Ittzés has made transcriptions and arrangements of numerous works for flute, such as the violin transcriptions of works by JS Bach, Mozart, Paganini and Dohnányi recorded on his album *Violin Works on Flute*.⁴⁸⁶ In many of his transcriptions, Ittzés uses extended techniques to transcend the traditional

⁴⁸³ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁴⁸⁴ Budai describes a number of Ittzés's collaborations with composers in detail. Budai.

⁴⁸⁵ Gergely Ittzés, email to author, May 5, 2016.

⁴⁸⁶ Gergely Ittzés, *Violin Works on Flute* (Budapest: Fon-Trade Music, 2001). CD.

limitations of the flute. This is particularly apparent in his transcriptions of six of Niccolò Paganini's 24 Caprices for Solo Violin. Ittzés has arranged Caprices 5, 9, 17, 21, 22 and 24 for solo flute, of which 9, 22 and 24 are available as video recordings on YouTube.⁴⁸⁷ In these transcriptions, Ittzés decided to change the original keys in order to find the tonalities in which he could play the original lines with the least changes and, more importantly, evoke the violin chords and double-stops most effectively using multiphonics.⁴⁸⁸ The use of tongue pizzicato to imitate string pizzicato features in both Caprice No.24 and in Ittzés's transcription of Ernő Dohnányi's Sonata for Violin and Piano Op.21, which appears on *Violin Works on Flute*. In Ittzés's arrangements of Bartók's popular *Romanian Folk Dances* he uses overtones and double-stops "to recall the original ethnic sound" and in one movement the piano sound is modified by stopping the strings.⁴⁸⁹

As the founder and leader of the TetTraVERSI Flute Quartet from 2004 to 2010, Ittzés has transcribed many works for flute quartet, a number of which can be

⁴⁸⁷ Gergely Ittzés, email to author, May 5, 2016. Gergely Ittzés, "Polyphonic Paganini on Gergely Ittzés's Flute," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=RdEZHSIReds>; Gergely Ittzés, "Paganini22 Ittzés," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=CGrPExst7ZI>; Gergely Ittzés, "Paganini-Ittzés_Capricenr24," YouTube, accessed May 4, 2016, <https://www.youtube.com/watch?v=ewTyQyt4TI4>.

⁴⁸⁸ Gergely Ittzés, email to author, May 5, 2016. Ittzés's transcriptions of Paganini's Caprices remain unpublished. Robert Dick has also transcribed two of Paganini's Caprices using contemporary techniques. Niccolò Paganini, *Caprice #2 in B Minor & Caprice #15 in E Minor*, ed. Robert Dick (New York: Multiple Breath Music Company, 1989).

⁴⁸⁹ Gergely Ittzés, email to author, May 5, 2016.

heard on TetTraVERSI's CD *Fictive Memories*.⁴⁹⁰ Many of these arrangements require the use of unconventional sounds. For instance, Ittzés's arrangement of Charlie Parker's *Scrapple from the Apple*, which appears on *Fictive Memories*, requires the horn pizzicato technique to imitate a walking bass, much like *Mr Dick is Thinking in Terms of a Blues Pattern* (1991). Ittzés's arrangement of Johann Strauss's *Pizzicato-Polka*, on the same album, uses tongue pizzicato to imitate string pizzicato. Ittzés has also made arrangements for other combinations of flutes, including an arrangement of Vivaldi's Concerto in C in which the piccolo soloist is accompanied by two flutes, alto flute and bass flute.⁴⁹¹ His transcriptions of some of Haydn's miniatures for musical clock will also be published by German publisher Edition Kossack.⁴⁹²

Ittzés explains that it was his dissatisfaction with the broader flute repertoire that led to his prolific arranging and transcribing:

As I was never quite satisfied with the conventions of flute playing, I always found our original literature poor. The material for teaching and competitions narrows it down even more. I was always keen to find interesting flute works which were not known generally. Thus I discovered Pierre Max Dubois and Eugène Walckiers for myself and I play the entire oeuvre of Karg-Elert, just to mention the examples I have recorded. The other treasury is the works written for other instruments, mostly violin. There is a strong tendency nowadays to pick violin works for flute concerts, however, I take it to extremes, not only playing the

⁴⁹⁰ TetTraVERSI, *Fictive Memories* (Budapest: Fon-Trade Music, 2006). CD.

⁴⁹¹ Antonio Vivaldi, *Concerto in C Major for Piccolo*, ed. Gergely Ittzés (Rheinfelden: Edition Kossack, 2015).

⁴⁹² Gergely Ittzés, email to author, May 5, 2016.

sonatas which are already counted as standard (Franck, Fauré, Grieg, Pierné, Strauss, Debussy, Ravel), but finding many other works which sound natural and convincing on flute. My two volumes of *Never Enough of Bach*, published by Akkord Music Publishers, represent this work. I try to find a balance between staying faithful to the original material and making it idiomatic so listeners have the feeling of hearing an original flute piece. However, I am quite critical in selection. Sometimes I see colleagues who want to arrange works for flute that are hopeless. I don't believe that the Bach *Chaconne*, for instance, could ever sound on flute close to the author's intentions at all, only unnatural and out of the style. While pushing the boundaries, we also have to accept the ultimate limitations of our instrument. But we can learn a lot from the characters and musical expression meant for other instruments, since most composers limited their musical fantasy when composing for the flute thanks to the genres, habits and technical limits (like breathing and volume) associated with the flute. The experience of playing master works not written for flute enriches our fantasy when playing our original repertoire.⁴⁹³

Improvisation

Improvisation is an important part of Ittzés's performance practice, and as has been explored earlier in this chapter and Chapter 3, it has informed much of his compositional output. In addition to Talizmán, Ittzés has played in numerous ensembles, some occasionally and some more regularly.⁴⁹⁴ Some of this music

⁴⁹³ Gergely Ittzés, email to author, May 5, 2016.

⁴⁹⁴ Ibid.

has been jazz-based, while in other cases it has been what Ittzés describes as “completely intuitive music,” such as his collaboration with trumpet player Markus Stockhausen at the Berlin Jazz Festival in 1995.⁴⁹⁵

Free improvisation, in all different forms, became an important part of Ittzés’s musical life and has resulted in a number of collaborative projects with graphic artist Jenő Lévy, recordings with Szilárd Mezei and his group, as well as solo projects.⁴⁹⁶ In performances and recordings with Talizmán, Ittzés made use of many of the percussive sounds, ethnic flute imitations and extreme articulations that appear in his flute compositions, using his this toolkit of techniques alongside the conventional flute sound.⁴⁹⁷ The CD *Vision Pit* opens with a four-track piece titled *Layers*, which was an improvisation performed at the same concert in which *Flute Variations* (1997) premiered.⁴⁹⁸ Ittzés began the concert with an improvised bass flute solo and, after playing some composed works by other composers, he added an alto part to the first recorded track, then later a line on flute and finally a piccolo improvisation.⁴⁹⁹ The result is a six-minute long composition, composed live on stage. Ittzés explains why he is drawn to improvisation:

The experience of inventing notes on the stage is a very important one which should be part of our classical music education. Just like composing, it changes your understanding and interpretation of the

⁴⁹⁵ Gergely Ittzés, email to author, May 5, 2016.

⁴⁹⁶ Ibid.

⁴⁹⁷ Ibid.

⁴⁹⁸ Ittzés, *Vision Pit*. Liner Notes.

⁴⁹⁹ Gergely Ittzés, email to author, May 5, 2016.

written music of others, no matter if they are contemporaries or old masters. You need a different state of mind, a different balance between awareness and instinct and, in addition, it is a great joy to create something completely unique in the moment, communicating with fellow musicians and the audience in this way.⁵⁰⁰

As has been demonstrated earlier in this chapter and in Chapter 3, improvisation has informed a number of Ittzés's compositions, from the *Just a Tube* etudes through to *Totem* (2011). This aspect of Ittzés's performance practice should also be taken into account in the performance of his works, especially those in which a sense of improvisatory freedom is required, as will be discussed in Chapter 5.

⁵⁰⁰ Gergely Ittzés, email to author, May 5, 2016.

Chapter 5: Performance Guide

This chapter provides a performance guide for three of Gergely Ittzés's compositions: *Zhuang Zi's Dream* (1992), *Mr Dick is Thinking in Terms of a Blues Pattern* (1991) and *Totem* (2011). These three pieces provide a broad cross-section of the techniques Ittzés uses throughout his oeuvre and through an exploration of the technical considerations involved in mastering each of these works, this guide provides a framework for approaching Ittzés's other compositions. The approach to *Zhuang Zi's Dream* and *Mr Dick is Thinking in Terms of a Blues Pattern* is based on interviews and lessons with Ittzés, combined with my own experiences and conclusions from learning and performing the works, as well as information gleaned from Ittzés's scores, recordings and instructional videos. These approaches are then extrapolated to apply to *Totem*, in a process that could then be applied to the remainder of Ittzés's output and contemporary flute repertoire more broadly.

Guidelines to Approaching Ittzés's Compositions

While Ittzés's works are complex, he seeks to make the notation he uses as clear and precise as possible. The symbols he uses to indicate certain techniques remain constant throughout his repertoire and each of his compositions comes

with a legend.⁵⁰¹ Ittzés explains that this meticulousness with regard to notation comes from a desire to give his works a finished form that is available for other flutists. He writes:

Although when composing I mostly take my own skills and knowledge into account, still, from the very beginning I wanted to give an ultimate form to my works and to practice a kind of notation understandable for everyone, everywhere in the world. This responsibility has not always been taken really seriously by composers. And though I don't find too much pride in having my works performed by many others (I prefer less frequent but more correct performances) I want to offer at least the chance to the world to have my pieces available. That is why I have the urge to print my works and put them on the market. Over the past ten years, I learnt digital music engraving and I enjoy perfecting the notation of my pieces, transcriptions or the scores I have prepared for publications as an editor. But, of course, there are always errors left in printed publications, which can be very frustrating.⁵⁰²

All three works examined in this chapter require the performer to learn a large number of alternate fingerings. It is assumed that anyone approaching these pieces will have familiarised themselves with the Acoustic Fingering Notation, a key for which is included with each of the scores (available in this document as Appendix A: Acoustic Fingering Notation). Ittzés's advice on approaching these fingerings focuses on awareness. He writes:

⁵⁰¹ The legend to *Multiphonique Sound Poems*, which includes nearly all of the symbols Ittzés uses, is included in this document as Appendix B: Legend. Any other symbols used are explained in the text.

⁵⁰² Gergely Ittzés, email to author, May 5, 2016.

Some of the fingerings will seem very complicated. We have to learn to move the fingers independently, not only up and down but also sideways, back and forth. A refined awareness of each finger at the same time will be a great help. Relax your hands, don't get stiff of the strange positions. Try not to press the keys too hard – that will not help. Just feel the fingers and finger pads [precisely]. Try to visualize the hand positions even when not having the flute in your hand.⁵⁰³

Before examining these individual pieces, it is also worth examining some guidelines Ittzés sets out for approaching multiphonics, particularly for flutists unfamiliar with this technique. These guidelines are general, and can be applied to any of Ittzés's works, or indeed, to any contemporary flute music that requires multiphonics. As with the non-standard fingerings, Ittzés writes of the importance of a sense of awareness and control:

The flutist has to develop a new sensibility in the lips, breathing muscles and fingers. Multiphonics need a higher muscle control, precision and awareness than classical flute playing. One has to get rid of many ingrained habits to be able to make the sounds easily. For example, we have the reflex to play in piano with small embouchure for the speed of the air and turning out the flute for the intonation. However, in cases of soft, small intervals, the flute usually must be significantly turned in . . . and the lip hole should be quite open and round. When turning the instrument inward, dropping down and pulling back the jaw will also help a lot. Imagine that the sounds get created within the mouth so the bigger

⁵⁰³ Gergely Ittzés, *Totem for Solo Flute* (Nashua, New Hampshire: Falls House Press, 2012). Introduction.

its cavity and the more open and forward going the upper lip is, the more sounds can be embraced at once.⁵⁰⁴

This idea of opening the space inside the mouth to increase the resonance and embrace more sounds is one that runs through Ittzés's approach to multiphonics. It is also an idea that informs his thoughts about the flute sound more generally, since "resonance and richness in overtones are also fostered by the open cavities."⁵⁰⁵ Ittzés's advice extends to an awareness of individual muscles in the lips, as well as an independent awareness of air speed and tongue position:

We must become much more aware of the changing parameters of the embouchure and flute position. Beyond the jaw and the upper lip situation, especially important is how strong the flute is pushed against the elastic [lower] lip, how much it is rolled in or out, and where we place the tongue. We have to make sure that we are not working hard with the facial muscles, they must be kept quite relaxed while the real lip muscles surrounding the mouth are very active and refined. (Smiling embouchure is only suggested for the bigger intervals.) Don't be afraid of trying any awkward seeming position. You never know where you will find the solution. Air, lip, flute and tongue position must be disconnected and move independently. (After a while it will have a good influence on your normal flute playing, too.) And most of all open your ears. Make sure that you play what is written. Take care of intonation with your lips, jaw, rolling the flute and sometimes fingers covering the small holes more or less.⁵⁰⁶

⁵⁰⁴ Ittzés, *Totem*. Introduction.

⁵⁰⁵ Gergely Ittzés, email to author, May 5, 2016.

⁵⁰⁶ Ittzés, *Totem*. Introduction.

A Word on Circular Breathing

Circular breathing is required in a number of Ittzés's works. While the process of learning and mastering circular breathing is beyond the scope of this research, the works listed in the literature review will be an excellent starting point for anyone wishing to learn the technique. Developing circular breathing can be a long process and according to Ittzés, it is important to be able to maintain the same sound quality while circular breathing as when playing normally.⁵⁰⁷ That said, every player will encounter different challenges when circular breathing. Ittzés explains that Matuz can maintain a sound using circular breathing for longer than he can, "He can do it much longer than me, somehow. After a few minutes I have spit coming out."⁵⁰⁸ Ittzés cites the example of Matuz performing *Voices* by Laszló Sáy, a 144 minute long minimalist work for two flutes that turns a fever chart into music. Ittzés says:

It's a highly meditative piece. I used to practise it a little bit when I was in high school, but I didn't get over ten minutes. I just have to spit. I don't know how Matuz does it. My lips get so dry and so insensitive that I can't affect them anymore. So Matuz has a really unique physical or anatomical

⁵⁰⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵⁰⁸ Ibid.

characteristic for [circular breathing], although he does it a bit more noisily than I do.⁵⁰⁹

Fortunately, none of Ittzés's works require the performer to sustain a sound for more than a couple of minutes, but this anecdote does illustrate that the challenges for one player may be quite different to those of another, even at a very high level. Of the three pieces examined in this chapter, *Zhuang Zi's Dream* is the only work for which circular breathing is required to achieve "the true interpretation of the composer's intention", however, Ittzés does allow that "compromises are not out of the question."⁵¹⁰

Finally, Ittzés explains that nothing he has written is impossible, and that if he can achieve these things, then so can others. He says, "I don't have any special abilities, my fingers are not especially elastic or quick."⁵¹¹ As discussed in Chapter 3, Ittzés sets the bar at what is possible, rather than what is comfortable. He writes only what it is achievable for him, explaining, "I think anybody else can reach that level."⁵¹²

⁵⁰⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵¹⁰ Gergely Ittzés, *Multiphonique Sound Poems: Works for Flute Solo* (Budapest: Akkord, 2008), 4.

⁵¹¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.

⁵¹² Ibid.

Zhuang Zi's Dream (1992)

Ittzés's approach to performing *Zhuang Zi's Dream* is intrinsically linked to the ideas and philosophies he explored in writing the work. *Zhuang Zi's Dream* is inspired by Eastern philosophies, in particular Zen Buddhism and Chinese philosophies.⁵¹³ While these influences are explored further in Chapter 3, this chapter will focus on the technical applications of this philosophy. While this influence is clear in the subject matter – the slowly flapping wings of Zhuang Zhou's butterfly from the ancient Chinese text *Zhuangzi* – Ittzés's technical approach also contains a spiritual aspect.

Zhuang Zi's Dream opens with Zhuang Zhou dreaming he is a butterfly: "Once I, Zhuang Zhou, dreamt that I was a butterfly that flew about in happy joy. I knew nothing about Zhuang Zhou."⁵¹⁴ This opening section comprises "dreamlike" oscillating multiphonics, the intervals opening and closing "like slowed down wing movements"⁵¹⁵ (see Figure 5.1). Ittzés alternates single pitches with intervals (thirds in the first bar and ninths in the second), evoking the sense of a butterfly's wings coming together and moving apart.

⁵¹³ Chapter 3 outlines the inspiration behind *Zhuang Zi's Dream* and Ittzés's exploration of Eastern philosophies.

⁵¹⁴ Ittzés, *Multiphonique Sound Poems*, 20.

⁵¹⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 30, 2014.



Figure 5.1: Ittzés, *Zhuang Zi's Dream*, Line 1, Butterfly Multiphonics.⁵¹⁶

In interviews Ittzés outlined his approach to these oscillating multiphonics in detail. To achieve the appropriate dreamlike timbre and clarity, Ittzés recommends meditating on each of the multiphonics. He suggests closing the eyes while playing them, trying to “observe each detail of the sound”, and concentrating “on the useful partials.”⁵¹⁷ Ittzés describes how this idea changed his approach to creating these sounds: “I think it was a turning point for me when I started to have this feeling and be able to recreate this feeling, because from that point it’s basically just imagining...I just have to recall this feeling and this experience and the sound really fills out.”⁵¹⁸ He uses an image to focus on the two pitches of the multiphonics: “It’s like you can see two diamonds shining on the field, or in the dirt, and they get lighter and really brilliant and you don’t see

⁵¹⁶ Ittzés, *Multiphonique Sound Poems*, 19.

⁵¹⁷ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵¹⁸ Ibid.

the earth and the dirt anymore, just these two diamonds. You just concentrate on these lights, this brilliance. It's a strong experience."⁵¹⁹

In interviews Ittzés focusses on the importance of the beginning of each note or multiphonic, i.e. when the sound is first produced. He insists that "the border of silence and sound should be controlled." Again, he uses an image: "from the silence the sound comes out, and it should come out as if from the fog."⁵²⁰ He recommends the player try to avoid any hissing or airy friction sounds that detract from the purity of the pitches. He states, "it is better to think that any extra air noise is included in the sound and not outside of the sound."⁵²¹ He clarifies, "this friction noise happens when the air is too quick. So it means you have to slow down the air."⁵²² Thus controlling the airspeed is essential to achieving crystalline multiphonics.

Again, there is a quasi-spiritual aspect to Ittzés's ideas about tone. He says "always try to avoid the noises that make the sound realistic or materialistic."⁵²³ The sound must be ethereal and the player should avoid anything that sounds "earthy and like dirt."⁵²⁴ When practising, it can be easy to ignore any loss of tone

⁵¹⁹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵²⁰ Ibid.

⁵²¹ Ibid.

⁵²² Ibid.

⁵²³ Ibid.

⁵²⁴ Ibid.

quality in the multiphonics. He says, “it’s easy to get used to that and maybe you don’t realise, but from outside it’s easy to hear if it sounds a bit rough.”⁵²⁵

Ittzés describes the physical set-up required for the multiphonics, elaborating on the advice presented at the beginning of this chapter. He recommends a “tube-like or cave-like” embouchure, explaining, “I always think that for more pitches we would need more air, but not necessarily faster air, so we have to open to keep the air speed down.”⁵²⁶ The intonation of each pitch is extremely important. He says, “Intonation is partly with the lips and partly with the fingers, but it’s surprising how independently we can tune the two voices just using the lips.”⁵²⁷ He also insists that the breathing must not be intrusive, “if the breathing is loud that is also disturbing,” the player must avoid anything that “breaks the illusion.”⁵²⁸

The peace of the butterfly dream is shattered at the marking *liberamente* (see Figure 5.2) in Line 5. The dissonance of the music at this point corresponds with the abrupt awakening and confusion experienced by Zhuang Zhou in *About the Metamorphosis of Things*:

Suddenly, however, I woke up and I was myself again, the real Zhuang Zhou. Now I am not sure whether it was Zhuang Zhou who dreamt that he

⁵²⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵²⁶ Ibid.

⁵²⁷ Ibid.

⁵²⁸ Ibid.

was a butterfly or whether it is a butterfly which is now dreaming that it is Zhuang Zhou.⁵²⁹

The three-note multiphonic at the *fortissimo* climax of this phrase is challenging. . Ittzés admits that in the past he often could not achieve this, but he explains, 'I knew it was possible, and sometimes I got it, so I dared to write it down.'⁵³⁰

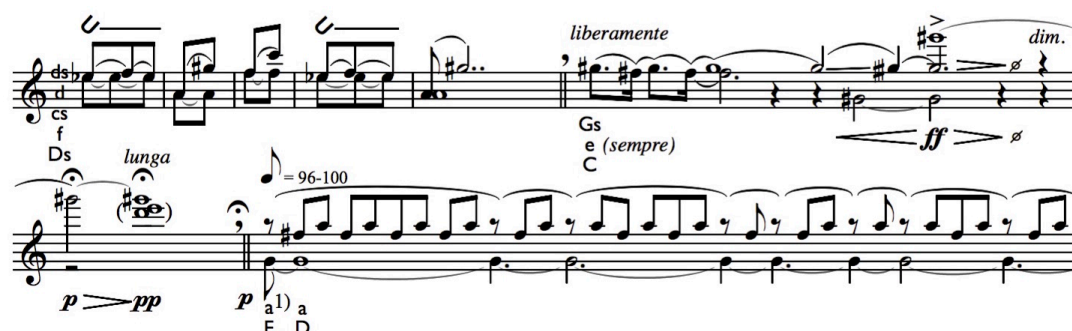


Figure 5.2: Ittzés, *Zhuang Zi's Dream*, Lines 5-6, *Liberamente*.⁵³¹

It requires a great deal of practise and patience to produce all three pitches simultaneously. In the interview, Ittzés recommends circular breathing from the marking *liberamente* to ensure that there is enough air to power the fortissimo.

⁵²⁹ Ittzés, *Multiphonique Sound Poems*, 20.

⁵³⁰ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵³¹ Ittzés, *Multiphonique Sound Poems*, 19.

Between the *liberamente* marking and the fortissimo multiphonic he usually makes two or three nasal inhalations.⁵³²

The section that follows (after the double barline in the second line of Figure 5.2) requires circular breathing throughout. The pair of multiphonic fingerings sustain a drone on G natural, while the upper voice oscillates between F sharp and A natural – a more anxious, dissonant reference to the flapping butterfly wings. A variation in the pitch of the G natural created by the two multiphonic fingerings requires an adjustment from the player, as Ittzés explains in the score instructions:

At this point when playing the fingering ‘a E’ (small A, E) a small part of the little hole has to be covered by the left ring finger. This adjustment is necessary to keep the intonation of the G1 constant and not higher than at the ‘a D’ fingering.⁵³³

As the fingerings change, the ring finger of the left hand needs to alternate covering more and less of the hole. In my own practice, I have found it to be useful to work on this passage by sustaining the G natural drone using circular breathing, and concentrating on keeping the pitch steady and unaffected by the changing fingering. Once this is mastered, the upper note can be added.

⁵³² Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵³³ Ittzés, *Multiphonique Sound Poems*, 20. The reference to small A, E refers to Ittzés’s acoustic fingering notation. See Appendix A: Acoustic Fingering Notation for more information.

The coda to *Zhuang Zi's Dream* is a reflective ending that explores the koan-like paradox of the final line from *About the Metamorphosis of Things*: “And this is how things change.”⁵³⁴ The coda requires a different approach to embouchure. In the score, the left leaning ‘U’ before the marking *sempre al fine* (see Figure 5.3) indicates that the flute should be turned inward.

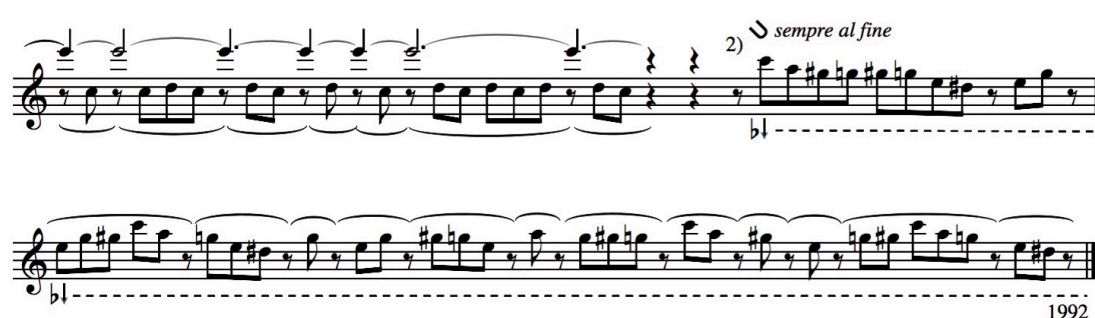


Figure 5.3: Ittzés, *Zhuang Zi's Dream*, Lines 8-9, Coda.⁵³⁵

However, Ittzés’s supplementary score instructions suggest further changes:

The final melody of the piece sounds a minor 2nd lower than it is written because with the radical turning in of the instrument the sound is muffled. However, an even more special sound can be produced with the following way of blowing in: Put the blowing-in hole of the flute opposite your mouth so that the lips should cover a part of the left side of the hole and the air stream is directed at the right edge (see drawing). The lips have to

⁵³⁴ Ittzés, *Multiphonique Sound Poems*, 20.

⁵³⁵ *Ibid*, 19.

be squeezed a bit on the left side while on the right side they should be rounded as for whistling. This technique can be learnt in a few days and will result in a very characteristic sound recalling ethnic flutes.⁵³⁶

Ittzés provides a drawing in the score to illustrate this technique (see Figure 5.4). The reference to the left side of the hole in the earlier quote refers to the hole in the headjoint from the perspective of the player.

⁵³⁶ Ittzés, *Multiphonique Sound Poems*, 20.



Tolnay Imre rajza *Drawing by Imre Tolnay*

Figure 5.4: Ittzés, *Zhuang Zi's Dream*, illustration by Imre Tolnay.⁵³⁷

In my own experimentation, I have found that it is important to keep the embouchure round to produce this sound, almost like whistling, and it can be helpful to experiment by holding the flute at different angles to the embouchure.⁵³⁸ It may be difficult to produce a sound at all, in the beginning, but

⁵³⁷ Ittzés, *Multiphonique Sound Poems*, 20.

⁵³⁸ This side-blown embouchure, once mastered, can be adapted to produce sound from the end of the footjoint. This is essential for performing the second

once a sound is produced, it can then be refined with regular practice. This sound is much more effective than simply turning the flute in, and it creates a powerful, haunting ending to *Zhuang Zi's Dream*.

Mr Dick is Thinking in Terms of a Blues Pattern (1991)

Robert Dick describes his piece, *Fish are Jumping* (1999), as a "12 bar Chicago style Blues for flute alone."⁵³⁹ He writes:

As in much of my music, the unaccompanied flutist provides the melodies, harmonies and rhythm. When *Fish are Jumping* is well played, the audience should feel it has had the experience of hearing a band, a band with a totally happening flute soloist up front . . . Since *Fish are Jumping* is played without a rhythm section, the flutist must have absolutely solid time, generated from within.⁵⁴⁰

Ittzés's *Mr Dick is Thinking in Terms of a Blues Pattern*, though it was written earlier than *Fish are Jumping*, is similar in style, and as it is directly inspired by Dick's approach to flute writing, Dick's comments about performing his own work apply equally well to Ittzés's; both works use multiphonics and other extended techniques to imply a larger ensemble and therefore both are more effective if the player can convey the feeling of playing with a rhythm section

flute part of 'What you are Fed Up With' from Ittzés's *Two Breath-Taking Flute Duets* (1991).

⁵³⁹ Robert Dick, "Fish Are Jumping," *Flute Focus*, no. 2 (2005): 20.

⁵⁴⁰ Ibid.

accompaniment. Ittzés includes a video recording of his own performance of *Mr Dick is Thinking in Terms of a Blues Pattern* with his *Flouble* software, and this, along with the recording on his CD *Extended Circles* and a live performance on YouTube, is an invaluable resource for performers learning the work, and will give the listener an idea of the rhythmic feel required.⁵⁴¹

The opening of *Mr Dick is Thinking in Terms of a Blues Pattern* is an unbarred 'Liberamente' passage (see Figure 5.5). Despite the implied freedom in the score, in the *Flouble* video Ittzés injects a lot of forward momentum into the opening. He combines the separate elements of the opening into a single phrase that pushes forward right up to the 'lento' marking in the second line.⁵⁴²

⁵⁴¹ Gergely Ittzés, *Extended Circles*, Budapest: Ittzés, 2000. CD; Gergely Ittzés, *Flouble*, DVD-ROM (Budapest: Ittzés, 2012). Ittzés_Mr.Dick....mp4; Gergely Ittzés, "Totem Ittzés," YouTube, accessed July 2, 2013, <http://www.youtube.com/watch?v=Rs--tIOs2zY>.

⁵⁴² Ittzés, *Flouble*. Ittzés_Mr.Dick....mp4.

ITTZÉS Gergely

Flute

Liberamente

f a Cs cs E Cs cs fs e C

p C₂ Fs Fs Fs C C C C C rep. *f* B F F F Ds Ds Ds Ds rep. *f*

f C₂ Fs Fs Fs C C C C C rep. *f* frull. accel. *f* ds C₂ b A Fs E *p* a F → F d G → b a

(medium blues)

simile

d cs d ds cs d F E F D a Ds

8va - , lento

gliss.

cca. 92-96

Figure 5.5: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Opening, Bars 1-8.⁵⁴³

The triangle note-heads at the end of the second line indicate kissing into the mouthpiece. In my own practice, I have found resonance to be an important part of making this technique effective. Creating a large, resonant space inside the mouth, by dropping the jaw and moving the tongue down and out of the way, helps create a sound that carries and extends beyond the immediate proximity of the flute. It is clear from the position of the metronome mark and from Ittzés's recordings, that it is his intention that the kissing is performed at the same tempo as the 'medium blues' section that follows. Ittzés's metronome marks are very specific, and while there may be some room for variation of the overall tempo, they indicate a very precise hierarchy of speeds for the different sections.

⁵⁴³ Gergely Ittzés, *Mr Dick Is Thinking in Terms of a Blues-Pattern* (Budapest: Akkord, 2003), 1.

The ‘medium blues’ section, beginning in the third line, is the theme upon which the rest of the piece is based. It is in this blues pattern that Dick’s admonition about “absolutely solid time, generated from within” must be observed. After the first iteration of the twelve bar blues pattern, the score is marked ‘piu secco’ or ‘drier’. In the *Flouble* video Ittzés plays this with a more audible, slightly percussive articulation.⁵⁴⁴

The glissando-ridden *poco rubato* (See Figure 5.6) section that brings the first half of *Mr Dick* to its climax was inspired by jazz flutist Steve Kujala.⁵⁴⁵ Kujala is renowned for his smooth, effortless slides, as evidenced by Dick’s reference to his work in the quote below.

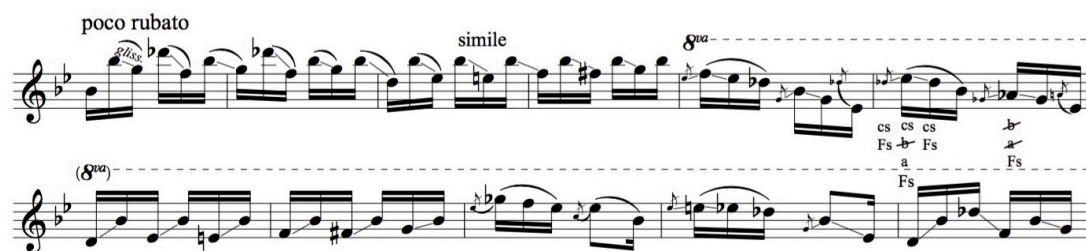


Figure 5.6: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 15-16. *Poco rubato*.⁵⁴⁶

⁵⁴⁴ Ittzés, *Flouble*. Ittzés_Mr.Dick....mp4.

⁵⁴⁵ Budai, 225.

⁵⁴⁶ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 2.

These glissandi require an ‘open hole’ flute, as they are achieved by sliding the fingers off or on to the open holes to gradually change the pitch.⁵⁴⁷ Robert Dick discusses finger glissandi in *The Other Flute*, explaining that it requires “sustained committed practice on the part of the flutist” and that “a new concept of ‘touch’ will have to be learned.”⁵⁴⁸ He writes:

It is possible to modify the finger action when lifting keys, so as to open the holes gradually. This technique has been pioneered and developed to a very fluid degree by the jazz flutist Steve Kujala. In performing glissandi of this type, the usual curve in the fingers is somewhat flattened, and the balls of the fingers first are smoothly lifted off of the center holes in the open-hole keys, then the rings are lifted. With considerable practice, very smooth glissandi can be made both upwards and downwards.⁵⁴⁹

Ittzés demonstrates his glissando technique in the *Flouble* video “Special Sounds,” placing emphasis on smooth horizontal, rather than vertical, finger movements.⁵⁵⁰

It is clear from the *Flouble* video and Ittzés’s recording of *Mr Dick* that he uses circular breathing in the ‘Quasi Cadenza’ section (see Figure 5.7) but he does not specifically notate this in the score. Ittzés maintains a continuous sound from the beginning of the section to the breath mark after ‘Lento libero’. While it is

⁵⁴⁷ All of Ittzés’s compositions require a flute with open holes, as many of the multiphonic fingerings he uses require them.

⁵⁴⁸ Robert Dick, *The Other Flute: A Performance Manual of Contemporary Techniques*, 2nd ed. (New York: Multiple Breath Music Co., 1989), 76.

⁵⁴⁹ Ibid.

⁵⁵⁰ Ittzés, *Flouble*. Special Sounds.mp4.

possible to make this phrase in a single breath, circular breathing allows for a lot more flexibility, giving the player the option of greater rubato and greater dynamic intensity.

The image shows a musical score for a piece titled 'Mr Dick is Thinking in Terms of a Blues Pattern'. The first section, 'Quasi Cadenza', is written in treble clef with a key signature of one flat (B-flat). It features a series of rapid, ascending and descending runs, marked with 'Cs' (C-sharp) and 'ord.' (ordine). The second section, 'Lento libero', is also in treble clef and key signature. It begins with a 'mf' (mezzo-forte) dynamic and includes a 'voce' (voice) part marked 'p' (piano). The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano).

Figure 5.7: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 19-20. Quasi Cadenza.⁵⁵¹

At ‘Lento libero’ (Figure 5.7), flute and voice play different, independently moving parts. This, of course, requires a fair degree of coordination. Ittzés describes in the *Flouble* “Special Sounds” video how he practised this coordination by playing Baroque pieces, singing the bass line, and playing the flute line over the top.⁵⁵²

⁵⁵¹ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 2.

⁵⁵² Ittzés, *Flouble*. Special Sounds.mp4.

Lines 23 and 24 (Figure 5.8) require the performer to use a technique Ittzés describes as horn pizzicato, which requires the flutist to buzz into the embouchure hole as one would play a brass instrument.⁵⁵³ In this section, the flute mimics a walking bass line, the horn pizzicato producing a pitches a major seventh below those fingered on the flute.

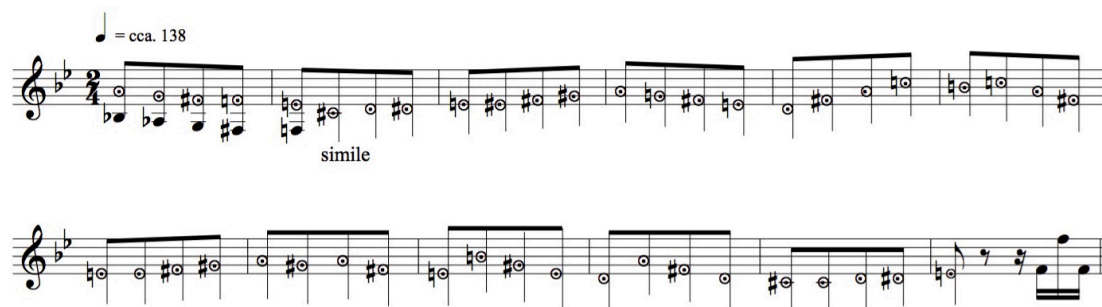


Figure 5.8: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 23-24. Horn Pizzicato.⁵⁵⁴

Ittzés explains in the *Flouble* “Special Sounds” video, that he prefers to use the term ‘horn embouchure’ instead of ‘trumpet embouchure’ for buzzing into the flute, because it encourages a more relaxed feeling in the lips, more like the embouchure required for the French horn.⁵⁵⁵ In the video Ittzés uses a flute mouthpiece, detached from the instrument, to show how he uses the softer skin

⁵⁵³ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 3.

⁵⁵⁴ Ibid.

⁵⁵⁵ Ittzés, *Flouble*. Special Sounds.mp4.

on the inside of the lips to buzz into the flute. He explains some of the benefits of practising this technique: “It’s also very good to make this part of your lips more sensitive, and I use this part, the inside part, very much in classical technique.”⁵⁵⁶ This is not a technique that Dick uses in any of his compositions, for reasons outlined in Chapter 1. Ittzés, however, doesn’t see buzzing as a problem (a number of his works require the technique), although in the “Special Sounds” video he recommends limiting the time spent buzzing to under a minute, to avoid tension in the lips.⁵⁵⁷

A wide variety of multiphonics are used throughout *Mr Dick is Thinking in Terms of a Blues Pattern*, the most difficult of which are the wide interval multiphonics. While there are wide interval (one octave or greater) multiphonics scattered throughout the piece, they are particularly integral to the final section of the piece, inspired by Chuck Berry (See Figure 5.9).⁵⁵⁸

⁵⁵⁶ Ittzés, *Flouble*. Special Sounds.mp4.

⁵⁵⁷ Ibid.

⁵⁵⁸ This section is inspired by Chuck Berry’s guitar playing, for more information see Chapter 3.

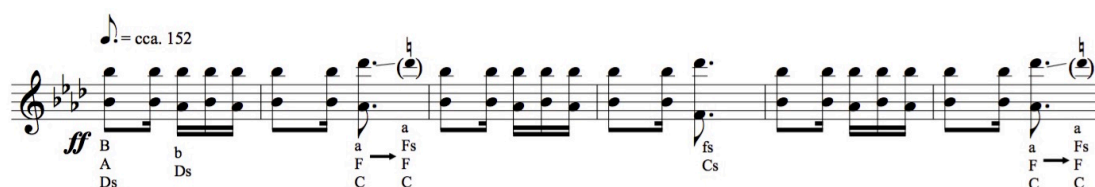


Figure 5.9: Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, Line 33.

‘Chuck Berry’ Section.⁵⁵⁹

These wide intervals can be difficult to produce, and it can be hard to avoid sounding pitches inadvertently between the two written pitches. In the “Demonstration Lesson” video in *Flouble*, Ittzés states that wider interval multiphonics require a “very different [lip] position from the small intervals.”⁵⁶⁰ He explains: “You really have to press the lips more for the bigger intervals, and think more colder air. In fact, in these cases I even smile a little bit, which I would never do in classical playing. I make the embouchure flatter.”⁵⁶¹ Colder air, in this case, refers to a faster airspeed.⁵⁶² When producing the wide intervals in *Mr Dick*, Ittzés instructs the performer to “listen to the lower note” and “try to avoid the inner voices.”⁵⁶³ Ittzés’s approach to the articulation of these multiphonics is also unusual. He says, “very often it’s easier to play without the tongue, only with

⁵⁵⁹ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 4.

⁵⁶⁰ Ittzés, *Flouble*. Demonstration Lesson.mp4.

⁵⁶¹ Ibid.

⁵⁶² Ittzés is referring to a common technique in flute pedagogy: when blowing air onto the palm of one’s hand, slower air feels warm and faster air feels cold.

⁵⁶³ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

air. Or if you use your throat they will speak right away.”⁵⁶⁴ In our interviews, Ittzés confirms that he articulates the notes in the Chuck Berry passage using his throat, “like coughing.”⁵⁶⁵ He describes it as an “eh eh eh eh” sound, “the same articulation as whistling.”⁵⁶⁶ Ittzés’s intention is that the flute in the ‘Chuck Berry’ section mimics early rock guitar playing. He says, “it doesn’t look good in the music, to have too many articulation marks” but the style is that of Chuck Berry.⁵⁶⁷ Thus, with the exception of the dotted quavers at the end of each bar, all the notes should be short and articulate, like muted guitar strings.

The coda to *Mr Dick* is like a broken record: an “LP running down”⁵⁶⁸ (See Figure 5.10). The glissando is gradual, and the pitch must be carefully controlled over the whole phrase. Ittzés leaves the decision to use the tongue to articulate the multiphonics up to the performer: “You don’t have to decide what tonguing you use, you have to experiment.”⁵⁶⁹ This advice can be extrapolated to the use of multiphonics across all of Ittzés; the player must decide what the most effective articulation will be for each musical context as well as the responsiveness of the multiphonic fingerings used.

⁵⁶⁴ Ittzés, *Flouble*. Demonstration Lesson.mp4.

⁵⁶⁵ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵⁶⁶ Ibid.

⁵⁶⁷ Ibid.

⁵⁶⁸ Ibid.

⁵⁶⁹ Ibid.



Figure 5.10: *Mr Dick is Thinking in Terms of a Blues Pattern*, Lines 38-40.

Coda.⁵⁷⁰

The final flourish of *Mr Dick is Thinking in Terms of a Blues Pattern* “is like the jazz endings where everyone is playing.”⁵⁷¹ Ittzés here referring to the jazz cliché of the entire ensemble playing tremolos and fills before the final cut-off. The accuracy of the pitch of the vocal line, the E natural, is important. Ittzés chose E natural deliberately as “the strangest sound in B flat major”⁵⁷², forming a tritone with the B flat.⁵⁷³

⁵⁷⁰ Ittzés, *Mr Dick is Thinking in Terms of a Blues Pattern*, 4.

⁵⁷¹ Gergely Ittzés, interview by author, Budapest, Hungary, August 31, 2014.

⁵⁷² Ibid.

⁵⁷³ D.T. in the final bar refers to the difference tone, in this case a B flat, created by the two played pitches.

***Totem* (2012)**

Many of the approaches used to learn and perform *Zhuang Zi's Dream* and *Mr Dick is Thinking in Terms of a Blues Pattern* can be transferred to *Totem*. *Totem* was written on commission for the National Flute Association's Young Artist Competition 2012, and accordingly Ittzés took a more accessible approach to technical considerations. In the introduction to the score, Ittzés explains that he limited the difficulty of the work so that it could be performed by players who have not had much experience using extended techniques.⁵⁷⁴ He writes:

I hope this piece will function as I intend: an opportunity to have joyful experiences on a lesser known skill on your instrument; a piece in which you can show both your musical imagination and technical skills; and enriching the flute repertoire with a brief but special new work which can fit into any concert program.⁵⁷⁵

Ittzés's commitment to making the piece accessible for players unfamiliar with extended techniques is also demonstrated in his approach to the notation of non-standard fingerings. Although the score uses his Acoustic Notation, he includes a key in the back that provides the graphic fingering notation.⁵⁷⁶ This is something that is absent from all of Ittzés's other scores. In a few cases the score even suggests alternative fingerings for those who have no B foot or for those players

⁵⁷⁴ Ittzés, *Totem*, Introduction.

⁵⁷⁵ Ibid.

⁵⁷⁶ Ibid. The graphic fingering notation is similar to the examples used in his explanation of the Acoustic Fingering Notation. See Appendix A: Acoustic Fingering Notation. This is a standard notation for indicating fingerings in beginner flute method books as well as contemporary repertoire.

unable manage some finger positions where a trill key and a neighbouring ring key need to be pressed simultaneously. That said, *Totem* still requires a high level of technical achievement to be performed successfully.

The spiritual theme and meditative mood of *Totem* means the performer can take similar approaches to mastering and performing the multiphonics as the ones suggested for *Zhuang Zi's Dream*.⁵⁷⁷ Unlike *Zhuang Zi's Dream*, however, *Totem* is unbarred and the score instruction "As if improvised" specifies a great degree of freedom with regard to rhythm and timing.⁵⁷⁸

The pitch material in *Totem* is based around the 'special' scale Ittzés created (see Chapter 4), therefore intonation in the multiphonics is vitally important.

Intonation is particularly critical in *Totem* because the pitches of the multiphonics often follow directly after the same pitches produced using standard fingerings (for example, the C Sharp and D Sharp in the opening of Figure 5.11 is immediately followed by a multiphonic fingering producing the same two pitches.).

⁵⁷⁷ The spiritual elements of *Totem* are discussed in more detail in Chapter 4.

⁵⁷⁸ Ittzés, *Totem*, 1.



Figure 5.11: Ittzés, *Totem*, Lines 1-3.⁵⁷⁹

It will be immediately apparent to the listener if the intonation of the multiphonic pitches do not match up exactly with the pitches of the previous notes. However, Ittzés has suggested that the performer can ‘cheat’ by distorting the tuning of the regular pitch to match what she or he can manage on the double-stop that follows.⁵⁸⁰

Throughout *Totem* there are a number of multiphonic trills, such as the one in Line 8 (see Figure 5.12), that require the player to produce more than two pitches. The fingering works in such a way that the trill occurs on the upper pitch (in this case from B to C) while the lower pitch (G) remains static.

⁵⁷⁹ Ittzés, *Totem*, 1.

⁵⁸⁰ Gergely Ittzés, email to author, May 5, 2016.

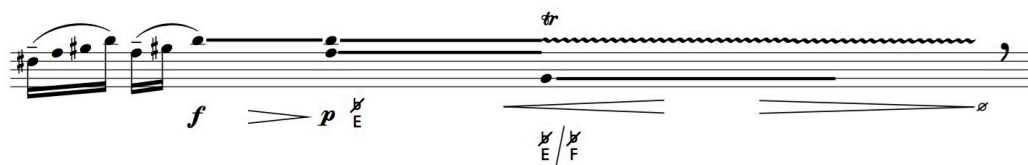


Figure 5.12: Ittzés, *Totem*, Line 8.⁵⁸¹

In my own practice, I have found dropping the jaw to be particularly helpful for sounding the lower pitches in these cases. Ittzés advice in *Totem*'s Introduction is particularly relevant here: "Imagine that the sounds get created within the mouth so the bigger its cavity and...the more sounds can be embraced at once."⁵⁸² It requires a fairly large downward movement of the draw to produce the lower pitch, but the airspeed must be maintained for the higher, trilled pitches to continue.

Lines 9–11 form a single, building musical idea, with no rests (See Figure 5.13). In similar passages in other works, such as *Zhuang Zi's Dream*, this may indicate a passage that requires circular breathing.

⁵⁸¹ Ittzés, *Totem*, 1.

⁵⁸² Ibid.



Figure 5.13: Ittzés, *Totem*, Lines 9-11.⁵⁸³

Given that there is no mention of circular breathing in the Introduction to the score, and given the level of difficulty Ittzés was aiming for to fill the commission, the technique may be considered optional. However, it is clear from Ittzés's recordings and videos of this piece that in his own performances he uses circular breathing in this passage, so it is obviously integral to *his* interpretation of the score, even if it is not his intention for other flutists performing *Totem*. This also suggests that if breaths are to be taken between the slurs, they must be fast and subtle enough not to interrupt the flow of the larger phrase – just as the player would in any piece of standard repertoire with long passages. Ittzés's use of circular breathing here implies that this passage should be considered one, unbroken musical idea.

⁵⁸³ Ittzés, *Totem*, 2.

A whistle tone ends the phrase in Line 12 (see Figure 5.14). According to Ittzés, whistle tones are produced using “a very different way of approaching the flute, because you have to use very slow air . . . which you can do by opening the mouth very much, opening the lips very much, and very much pulling the tongue downwards and backwards.”⁵⁸⁴



Figure 5.14: Ittzés, *Totem*, Line 12. Whistle Tone.⁵⁸⁵

Whistle tones can be difficult to place, and there is very little time or margin for error in the context of a performance. Dick’s advice on producing whistle tones, while similar to Ittzés’s, focuses on preparing for the specific pitch to be played:

[Whistle] tones can be sounded by forming a very narrow lip opening and blowing as gently as possible across the embouchure hole . . . Placement of the tongue in the position it would be in to whistle the pitch of the

⁵⁸⁴ Ittzés, *Flouble*. Special Sounds.mp4.

⁵⁸⁵ Ittzés, *Totem*, 2.

[whistle] tone being played is the underlying technique in building the volume of [whistle] tones.⁵⁸⁶

Producing whistle tones confidently and accurately takes a lot of patience, and an almost meditative approach – like the one used for multiphonics – to keep the whistle tone steady and stable on the correct pitch.

At the end of Line 17 (see Figure 5.15) the music moves from tongue pizzicato (crosses above or below the noteheads) to tongue rams (triangle noteheads at the fingered pitches) to key clicks with the embouchure hole covered (x noteheads at the fingered pitches) to key clicks with the embouchure hole uncovered (x noteheads).

Figure 5.15 is a musical score for three staves. The first staff shows a melodic line with various articulations: crosses above/below noteheads, triangle noteheads, and 'x' noteheads. The second staff continues the melodic line with similar articulations and includes dynamic markings like 'poco rit.', 'p', and 'pp'. The third staff features a 'slide' instruction and a 'pp subito' marking. Fingerings and breath marks are indicated throughout.

Figure 5.15: Ittzés, *Totem*, Lines 17-19.⁵⁸⁷

⁵⁸⁶ Dick, *The Other Flute*, 140.

The tongue pizzicato notes and key clicks with the embouchure hole uncovered produce pitches as fingered, but the tongue rams and key clicks with covered embouchure hole produce pitches a major seventh below those fingered, producing pitches lower than the flute's standard range.⁵⁸⁸ From these low percussive sounds, the notes ascend up into key clicks that require alternative fingerings (from the beginning of Line 18), as they are produced using short columns of air created at the footjoint-end of the flute.⁵⁸⁹ In the *Flouble* "Special Sounds" video, Ittzés explains that a nicer, rounder key click sound is created when a key in the middle of the air column is hit or tapped⁵⁹⁰ – hence in the score, his instruction "Hit with left middle finger only."⁵⁹¹ In the case of the key clicks produced from the footjoint-end of the flute using non-standard fingerings, the finger to click with is always specified in the score.

While mastering the techniques required to perform these pieces involves a great deal of effort, time and patience, the goal of mastering the individual effects is not an end in itself. The purpose of these techniques, and indeed any flute techniques, is to create music. Ittzés writes, "Try not to forget the final goal of

⁵⁸⁷ Ittzés, *Totem*, 3.

⁵⁸⁸ Ittzés clarifies: "As this tendency is compromised slightly when approaching the upper end of the fundamental register, the interval between the fingering and the resulting pitch gets smaller than a major seventh. So to produce a low A sharp, the score suggests an A flat fingering instead of an A natural. Gergely Ittzés, email to author, May 5, 2016.

⁵⁸⁹ The length of the headjoint means the air column cannot be as short at the upper end of the flute as it can at the foot.

⁵⁹⁰ Ittzés, *Flouble*. Special Sounds.mp4.

⁵⁹¹ Ittzés, *Totem*, 3.

making a natural shape and suggestive effect of the piece.”⁵⁹² He concludes his introduction to *Totem* with these lines:

In the final state the performer has not to think too much about the technical realization; we only have to imagine the desired result very detailed and let our body recall the right activity associated with it. I hope that you will soon get to the point when you start to feel the atmosphere of the piece and enjoy the experience of playing several sounds at once and discovering your instrument in a wider sense.⁵⁹³

⁵⁹² Ittzés, *Totem*, 3.

⁵⁹³ Ibid. Introduction.

Chapter 6: Conclusion

Ittzés's flute works are some of the most complex and challenging in the repertoire – his pieces draw inspiration from styles across music history and make use of the full gamut of sounds that the flute is capable of producing. This research, as the first large-scale study of Ittzés's flute compositions, brings his music closer to both performers and listeners. The influence of his mentor, Hungarian flutist István Matuz had a profound effect on Ittzés as a flute player, particularly with regard to his approach to contemporary techniques, and this, in addition to the influences of a number of other flutists and musicians, informed his approach to composition. While Ittzés's earlier works were grounded in the technical capabilities of the flute, they still demonstrate a desire to exhaust or complete the musical possibilities of the ideas or motifs on which they are based. This desire for completion increases throughout Ittzés's output, the composer devising musical and mathematical systems to explore the aesthetic permutations of his material, embracing literary, spiritual and musical subjects in his works. Ittzés's impetus for composing has also changed over the course of his career so far: his early works primarily composed as a result of internal inspiration and his more recent compositions were prompted by external factors, such as commissions and music composed for particular events, concerts or recordings.

The commission of *Totem* (2011), by the National Flute Association in the USA for the Young Artist Competition, brought Ittzés's work to a wider audience and his reputation as a composer is still growing today. *Totem* is also one of only two

flute works Ittzés composed with other performers in mind, his works up to that point were primarily envisaged as pieces he himself would perform.

Nonetheless, his careful notation and the publication and recording of his works has made them available to flutists all over the world. He writes:

I have a very particular connection with my compositions. Although I always refuse to be considered a real composer, I still see them as if they were my children with whom I have very good, healthy and permanent relationship. I don't care so much anymore what others think about them; it is enough that I love them with all of their mistakes and weaknesses. This is again similar to the emotional connection between parents and children. I feel responsible for them (so I help them live as well as I can) but I don't want to affect their life too much, except to save them from getting hurt (by being played very badly). So far these compositions have not become very independent from me. But it has happened many times in music history that some little-known works later became an important part of the repertoire. And things which used to seem technically almost impossible became, within a century, a general requirement for undergraduate students.⁵⁹⁴

For flute players, mastering many of Ittzés's works may be a long-term process. Beyond simply mastering circular breathing and having a solid command of the multiphonics and other techniques the pieces require, the successful performance of Ittzés's pieces demands a level of physical control and awareness that cannot be developed overnight. The performance guide offers an insight into Ittzés's own approach to the technical mastery of his works and the techniques

⁵⁹⁴ Gergely Ittzés, email to author, May 5, 2016.

and the strategies suggested can be extrapolated to the remainder of his output. Ittzés acknowledges the challenges in performing his works and plans to make his works more accessible to flute players by composing a series of exercises to introduce extended techniques to less experienced players. He writes:

In the future I will try to help build a bridge over the gap between classical technique and my own pieces, which seem to be the most difficult ones written by flutist composers. (Some eminent composers write even more technically complex pieces requiring flutists to work against the nature of the instrument, their bodies and nerve systems.) I am planning a series of many small exercises entitled *The Flute Expedition*, playable even for beginners and intermediate level flute players.⁵⁹⁵

This research has focused on Ittzés's compositions for flute, providing a body of work on which future research can build. As Ittzés writes about his collaborations with József Sári:

While historic performance practice is supported by research pertaining to the musical aesthetics and practice of given periods and towns, we can receive similar, detailed information from contemporary composers through personal consultation. If we start this work early enough and leave traces of its results, historians of future centuries will certainly have an easier time.⁵⁹⁶

⁵⁹⁵ Gergely Ittzés, email to author, May 5, 2016.

⁵⁹⁶ Gergely Ittzés in József Sári, *Six Concert Pieces for Flute*, ed. Gergely Ittzés (Budapest: Akkord Music Publishers, 2011), 2. Translated by Kata Ittzés Kövendi.

There are a number of areas where future research could be undertaken, including the development of Ittzés's multiphonic catalogue, his compositions beyond those for flute, and a fuller exploration of his transcriptions and adaptations of works by other composers. As Ittzés is a flutist and composer in the middle of his career, his contributions to flute playing and composition continue, and there will certainly be scope for further research into his work in the future. Also, as Matuz inspired Ittzés, Ittzés's work will no doubt inspire the next generation of flutists and composers. While Ittzés's compositions are gaining currency among flute players, they are still rarely performed, and it is hoped that this research will bring these fascinating pieces to wider audiences. As Ittzés writes:

It will be exciting to see if my works are ever considered in the same light as we see Romantic flutist-composers now. If we, vanguard flutist-composers, will become new Dopplers, or if we will be forgotten like George Bayr was, with all of his multiphonics, two hundred years ago.⁵⁹⁷

Ittzés's works represent the cutting edge of flute composition and it is expected that they, and Ittzés's contributions to contemporary flute playing in general, will have a lasting impact upon composers and performers of music for the Western concert flute into the future.

⁵⁹⁷ Gergely Ittzés, email to author, May 5, 2016.

Appendix A: Acoustic Fingering Notation⁵⁹⁸

This appendix has been removed for copyright or proprietary reasons.

⁵⁹⁸ Gergely Ittész, *Flouble*, DVD-ROM (Budapest: Ittész, 2012).
Flouble_fingeringnotations.pdf.

Appendix B: Legend from *Multiphonique Sound Poems*⁵⁹⁹

This appendix has been removed for copyright or proprietary reasons.

⁵⁹⁹ Gergely Ittzés, *Multiphonique Sound Poems: Works for Flute Solo* (Budapest: Akkord, 2008), 28. Updated version kindly provided by composer.

Appendix C: List of Flute Works by Gergely Ittzés

Date	Title	Hungarian Title	Instrumentation	Timing/ Recording	Publisher
1988– 1991	<i>Just a Tube: Five Etudes for Flute</i>	<i>“Csak egy cső”: Öt etűd szólófuvalára</i>	Solo flute	(25 min)	Trio-Art Music
	<i>Etude No.1: Etude for One FIngering</i>	<i>Etűd Nr.1: Etűd egy ujjrendre</i>	Solo flute	7 min EC	Trio-Art Music
	<i>Etude No.2: Flute-Machine Etude (Flute Roll Music)</i>	<i>Etűd Nr.2: Gépfuvolaetűd (Flute Roll Music)</i>	Solo flute	2 min EC	Trio-Art Music
	<i>Etude No.3: Etude for Two Fingerings</i>	<i>Etűd Nr.3: Etűd két ujjrendre</i>	Solo flute	4 min EC	Trio-Art Music
	<i>Etude No.4: Echoetude</i>	<i>Etűd Nr.4: Visszhangetűd</i>	Solo flute	7 min EC	Trio-Art Music
	<i>Etude No.5: Etude for Three Fingerings</i>	<i>Etűd Nr.5: Etűd három ujjrendre</i>	Solo flute	5 min EC	Trio-Art Music
1989	<i>The Half of the Half</i>	<i>A fél fele</i>	Two flutes	5 min	Unpublished
1989 (rev. 1991)	<i>C-A-G-E Fantasy and Fugue</i>	<i>C-A-G-E fantázia és fuga</i>	Solo flute	10 min VP	Ittzés/ <i>Flouble</i>
1991	<i>Mr Dick is Thinking in Terms of a Blues Pattern</i>	<i>„Mr. Dick blues- sémában gondolkodik”</i>	Solo flute	6 min EC, YT, <i>Flouble</i>	Ittzés, distributed by Akkord Music Publishers
1991	<i>Two Breath- Taking Flute Duets: ‘What You are Fed Up With’</i>	<i>Két lélegzetelállító fuvoladuó: “Ami a könyöködön kijön’</i>	Two flutes	2 min YT	Ittzés, distributed by Akkord Music Publishers
1991	<i>Two Breath- Taking Flute Duets: ‘Disgusting Slurping’</i>	<i>Két lélegzetelállító fuvoladuó: “Degusztáló szörcsögés”</i>	Two flutes	3 min	Ittzés, distributed by Akkord Music Publishers
1991	<i>Zhuang Zi’s Dream</i>	<i>Csuang Ce álma</i>	Solo flute	5 min EC	Akkord Music Publishers

1992–1993	<i>Projections</i>	<i>Vetületek</i>	Solo flute	6 min EC, YT	Akkord Music Publishers
1993	<i>Koans 1, 3, 4, 6</i>	<i>Koanok 1, 3, 4, 6</i>	Two flutes	7 min VP	Ittész/ <i>Flouble</i>
1994	<i>Vision Pit</i>	<i>Látomásverem</i>	Four flutes	27 min VP	Recording Only
1994	<i>L'effet Doppler – Une fantaisie multiphonique pour flute seule dans le style romantique</i>		Solo flute	7 min EC, YT	Akkord Music Publishers
c1994	<i>Pi – Transcendent</i>	<i>Pi – Transzcendens</i>	Solo flute	10 min	Unpublished
1996	<i>Canon in the Deep</i>	<i>Kánon a mélyben</i>	Three flutes	3 min MT	Ittész/ <i>Flouble</i>
1996	<i>Koans 2, 5</i>	<i>Koanok 2, 5</i>	Two flutes	4 min VP	Ittész/ <i>Flouble</i>
1997	<i>Flute Variations</i>	<i>Fuvolaváltozatok</i>	Solo flute (Bass, alto, C flute and piccolo)	10 min VP	Ittész/ <i>Flouble</i>
1999	<i>Circles</i>	<i>Körök</i>	Solo flute	6 min EC, YT	Akkord Music Publishers
2001	<i>Sound Poems 1, 2, 3</i>	<i>Hangversek 1, 2, 3</i>	Solo flute	8 min EC	Akkord Music Publishers
2007	<i>Ballad – Capriccio for Carchy</i>	<i>Ballada</i>	Solo flute	6 min EC, YT	Akkord Music Publishers
2007	<i>Greeting</i>	<i>Boldog 60. születésnapot Matuz Istvánnak</i>	Three flutes	2 min	Unpublished
2011	<i>Double Raga</i>	<i>Kettős rága</i>	Solo flute	10 min VP	Ittész/ <i>Flouble</i>
2011	<i>Totem</i>		Solo flute	7 min VP, YT	Falls House Press
2016	<i>A Most International Flute Festival</i>		Solo flute	16 min	Unpublished

Abbreviations for published recordings:

EC = *Extended Circles*, 2008

VP = *Vision Pit*, 2012

YT = youtube.com

MT = József Sári: *Mill of Time or The Art of Canon*, FONO Records, 1999

Appendix D: Contents of DVDs

Disc 1: PhD Recital 1, June 7, 2013

Carl Vine (b. 1954) – Sonata for Flute and Piano
Robert Muczynski (1929–2010) – Sonata for Flute and Piano Op.14
Gergely Ittzés (b. 1969) – *Mr Dick is Thinking in Terms of a Blues Pattern*
Lowell Liebermann (b. 1961) – Sonata for Flute and Piano Op.23
Associate Artist: Amanda Hodder, piano

Disc 2: PhD Recital 2, September 27, 2013

Larry Sitsky (b. 1934) – Sonata for Solo Flute
Christine Draeger (b. 1955) – *Aubade* for Flute and Piano
Christine Draeger (b. 1955) – *Rumori*
Gergely Ittzés (b. 1969) – *Totem*
Sergei Prokofiev (1891–1953) – Sonata for Flute and Piano, Op.94
Associate Artist: Amanda Hodder, piano

Disc 3: PhD Recital 3, June 6, 2014

Johann Sebastian Bach (1685–1750) – Sonata in B Minor BWV 1030
Gergely Ittzés (b. 1969) – *L'effet Doppler*
Christine Draeger (b. 1955) – *Melusina's Dream*
Ian Wilson (b. 1964) – *Líos na Gaoithe* for Flute with Glissando Headjoint
Carl Reinecke (1824–1910) – Sonata *Undine* for Flute and Piano Op.167
Associate Artist: Jennifer Marten-Smith, piano

Disc 4: PhD Recital 4, October 3, 2014

Philippe Gaubert (1879–1941) – Sonata in A Major
Johann Sebastian Bach (1685–1750) – Sonata in E minor BWV 1034
Gergely Ittzés (b. 1969) – *Zhuang Zi's Dream*
Ian Clarke (b. 1964) – *The Great Train Race*
Otar Taktakishvili (1924–1989) – Sonata for Flute and Piano
Associate Artist: Jennifer Marten-Smith, piano

Disc 5: PhD Recital 5, June 5, 2015

Johann Sebastian Bach (1685–1750) – Sonata in A Major BWV 1032
Paul Hindemith (1895–1963) – Sonata for Flute and Piano
Gergely Ittzés (b. 1969) – *L'effet Doppler*
Gergely Ittzés (b. 1969) – *Mr Dick is Thinking in Terms of a Blues Pattern*
Franz Doppler (1821–1883) – *Fantaisie pastorale hongroise*, Op.26
Associate Artist: Amanda Hodder

Disc 6: PhD Recital 6, July 15, 2016

Johann Joachim Quantz (1697–1773) – Fantasia QV 3: 1.11
Johann Martin Blochwitz (1687–1742) – Allemande
Michel Blavet (1700–1768) – *Menuet L'Inconnu* (The Unknown Minuet)
Gergely Ittzés (b. 1969) – *Totem*
Gergely Ittzés (b. 1969) – *Zhuang Zi's Dream*
Christine Draeger (b. 1955) – *Melusina's Dream*
Gergely Ittzés (b. 1969) – *L'effet Doppler*
Robert Dick (b. 1950) – *Fish are Jumping*
Gergely Ittzés (b. 1969) – *Mr Dick is Thinking in Terms of a Blues Pattern*
Gergely Ittzés (b. 1969) – *Just a Tube: Improvisation for No Fingering*
Ian Clarke (b. 1964) – *The Great Train Race*

Disc 7: Recordings made at Fine Music FM Studio C

Gergely Ittzés (b. 1969) – *Mr Dick is Thinking in Terms of a Blues Pattern*
Gergely Ittzés (b. 1969) – *Totem*
Recorded at Fine Music FM, Studio C, St Leonards, NSW, on April 18, 2016. Sound Engineer: Greg Simmons.

Appendix D: Significant Performances and Presentations

Undertaken During Candidature

August 23, 2014. Presented Workshop “Introduction to Circular Breathing” at the British Flute Society Convention 2014, University of Warwick, UK.

August 23, 2014. Performed in Recital “Music with Friends: Katherine Kemler and Angus McPherson” at the British Flute Society Convention 2014, University of Warwick, UK.

September 29, 2014. Public lecture “Extended Circles: Contemporary Flute Music in the UK and Hungary,” for the Musicological Society of Australia Tasmanian Chapter at the University of Tasmania, Conservatorium of Music.

November 29, 2014: Presented Paper “Circular Breathing: Freeing Flutists from the Tyranny of the Natural Breath,” at the Musicological Society of Australia Conference 2014, University of Melbourne.

June 20, 2015. Presented Workshop “Introduction to Circular Breathing” at the Canadian Flute Convention, University of St Michael’s College, University of Toronto.

June 21, 2015. Performed Recital “Melusina’s Dream: A Recital of Innovative Flute Works” at the Canadian Flute Convention, University of St Michael’s College, University of Toronto, Canada.

August 13, 2015. Performed in Recital “Dreams and Shadows” at the National Flute Association Convention, Washington Marriott Wardman Park, Washington D.C., USA.

August 15, 2015. Performed in Recital “New Music Across Borders” at the National Flute Association Convention, Washington Marriott Wardman Park, Washington D.C., USA.

August 16, 2015. Presented in Workshop “Pedagogy Potpourri #2: Bringing the Inside Out – New Techniques for Developing Intonation, Circular Breathing, and Internal Rhythm Skills” at the National Flute Association Convention, Washington Marriott Wardman Park, Washington D.C., USA.

October 2, 2015. Presented Paper “The Doppler Effect: Musical Dialogues in the Solo Flute Compositions of Gergely Ittzés” at the Musicological Society of Australia 2015 Conference.

October 4, 2015: Presented Paper in “PhDX Talks” at the Australian Flute Festival 2015, Canberra.

Appendix E: Publications

McPherson, Angus and Carolyn Philpott. "Circular Breathing: Expanding Musical Possibilities for Flute Players and Composers." *Journal of Music Research Online* 7 (2016): 1-11.
<http://www.jmro.org.au/index.php/mca2/article/view/163>

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